

Authentic **GUITAR TAB** Edition
Includes Complete Solos™

PANTERA

THE GREAT SOUTHERN TRENDKILL



PARENTAL
ADVISORY
EXPLICIT LYRICS

Half-time: Tempo II (♩ = 112)

F5 E5 G F5 F#5 G F5 F#5

1. It's

Blah!

Riff A

Verses 1 & 2:
w/Riff A (Gtr. 1) 4 times

G F5 F#5 G F5 F#5

wear - ing on — my mind. — I'm speak - ing all — my doubts a - loud. — You

2. See additional lyrics

rob a dead — man's grave, — then flaunt it like you did cre - ate. —

Double-time: Tempo I (♩ = 224)
w/Rhy. Fig. 1 (Gtr. 1)

E5

If I hit bot - tom and ev - 'ry - thing's gone in the great Mis - sis - sip - pi, please

Half-time: Tempo II (♩ = 112)
w/Riff A (Gtr. 1) 2 times

G F5 F#5 G F5 F#5

drown me and run. It's dig - ging time - a - gain, — you're nur - tur - ing the weak - est trend. —

Double-time: Tempo I (♩ = 224)
w/Rhy. Fig. 1 (Gtr. 1)

E5

Those with the heart and the brain to get past this can spot a pa - thet - ic with - out e - ven ask - ing.

Half-time: Tempo II (♩ = 112)

G F5 F#5 G F5 F#5

Fuck your mag - a - zine, — and fuck the long dead plas - tic scene. —

Gtr. 1

(15ma)

A.H.

T
A
B

3 3 × 1 2 3 3 0 1 2 3 3 × 1 2 3 0 1 2

G F5 F#5 G F5

Pierce a new hole, if hell was "in", you'd give your soul to the

(15ma)

A.H.

TAB

3 3 x 1 2 3 3 0 1 2 3 3 x 1 2 3 0 1 3

Chorus: E5

great south - ern trend - kill, that's

TAB

2 2 3 19 2 2 2 0 0 0 0 13 2 2 2 2 2 3 19

right! The great south - ern

TAB

2 2 2 0 13 2 2 2 2 2 2 3 19 2 2 2 0 13

To Coda Θ D.C. al Coda

trend - kill, fuck yeah! Blah!

TAB

2 2 2 2 2 3 19 2 2 2 0 13 2 2 2 2 2

Slower: Tempo III (♩ = 72)

Interlude:
N.C.(E5)

Coda

E5

Arr! —————

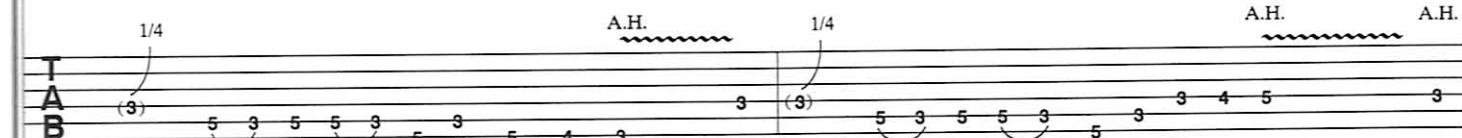
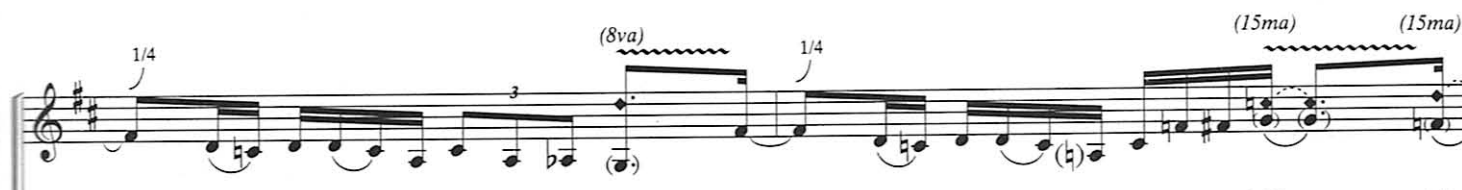
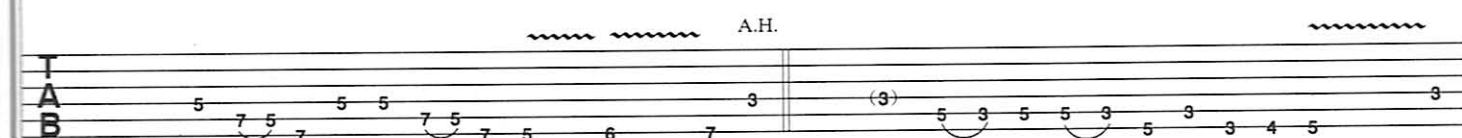
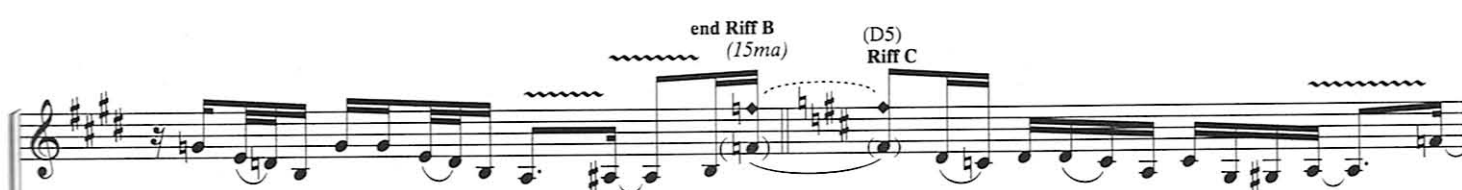
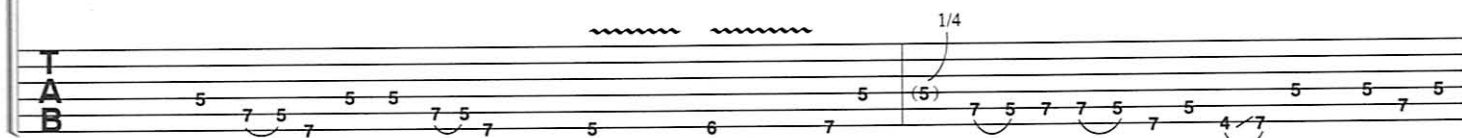
Gtr. 1

Riff B
1/4

1/4



(Spoken:) It's the great south-ern trend-kill.



Guitar Solo:
w/Riff B (Gtr. 1)

(E5)

Gtr. 3
8va..

Gtr. 2

Staff 1: Musical notation for Gtr. 2, featuring a guitar solo with a w/Riff B (Gtr. 1) section. The staff includes a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The solo is marked with a forte (*f*) dynamic and includes a "hold bend" instruction. The notation shows a sequence of notes and rests, with a final note marked with a wavy line indicating a sustain or bend.

Staff 2: TAB notation for Gtr. 2, corresponding to the musical notation above. It shows fret numbers (12, 9, 12, 9, 12, 9, 12, 9, 12, 9, 12, 11, 12, 11, 11, 9, 9, 18) and includes a "hold bend" instruction.

Staff 1: Musical notation for Gtr. 1, featuring a guitar solo with a w/Riff C section. The staff includes a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The solo is marked with a forte (*f*) dynamic and includes a "hold bend" instruction. The notation shows a sequence of notes and rests, with a final note marked with a wavy line indicating a sustain or bend.

Staff 2: TAB notation for Gtr. 1, corresponding to the musical notation above. It shows fret numbers (3, 5, 3, 5, 3, 3, 5, 5, 5) and includes a "hold bend" instruction.

Staff 1: Musical notation for Gtr. 2, featuring a guitar solo with a w/Riff B (Gtr. 1) section. The staff includes a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The solo is marked with a forte (*f*) dynamic and includes a "hold bend" instruction. The notation shows a sequence of notes and rests, with a final note marked with a wavy line indicating a sustain or bend.

Staff 2: TAB notation for Gtr. 2, corresponding to the musical notation above. It shows fret numbers (18, 17, 18, 19, 19, 19, 17, 19, 18, 18, 17, 18, 19, 19, 19, 19, 17) and includes a "hold bend" instruction.

Staff 1: Musical notation for Gtr. 2, featuring a guitar solo with a w/Riff C (Gtr. 1) section. The staff includes a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The solo is marked with a forte (*f*) dynamic and includes a "hold bend" instruction. The notation shows a sequence of notes and rests, with a final note marked with a wavy line indicating a sustain or bend.

Staff 2: TAB notation for Gtr. 2, corresponding to the musical notation above. It shows fret numbers (24, 24, 24, 24, 23, 24, 10, 10, 10, 12, 10, 12, 12, 10, 10, 12, 10, 8, 10, 8) and includes a "hold bend" instruction.

Staff 1: Musical notation for Gtr. 2, featuring a guitar solo with a w/Riff B (Gtr. 1) section. The staff includes a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The solo is marked with a forte (*f*) dynamic and includes a "hold bend" instruction. The notation shows a sequence of notes and rests, with a final note marked with a wavy line indicating a sustain or bend.

Staff 2: TAB notation for Gtr. 2, corresponding to the musical notation above. It shows fret numbers (13, 10, 13, 12, 10, 13, 10, 10, 10, 12, 12, 12, 12, 13, 13, 13, 13, 13) and includes a "hold bend" instruction.

w/Riff B (Gtr. 1)

(E5)

Gtr. 3

8va

24 19 19 19 24 19 19 24 19 19 12 19 19 12 19 19 24 19 19 12 19 19 12 19 19

(8va)

24 19 19 19 24 19 19 24 19 19 12 19 19 12 19 19 24 21 23 24 21 24 24 21 22 24 21 24 21 24

(8va)

(24) 24 24 20 22 23 22 20 22 20 19 19

Gtr. 3

w/Riff C (Gtr. 1)

D5

Gtr. 3 tacet

14 15 11 12 11 (11) 9 7 (7) (7)

w/trem. bar

8va

Gtr. 2

w/slide

20 22 (22) 22 22 22 22 22 22 25 (25) 25 25 25 (25) 13

*25 fret is approx. Play w/slide just past 24 fret.

WAR NERVE

Words and Music by
VINCENT ABBOTT, DARRELL ABBOTT,
PHILIP ANSELMO and REX BROWN

*All gtrs. tuned down approx. 1½ steps:

- ⑥ = C♯ ③ = E
⑤ = F♯ ② = G♯
④ = B ① = C♯

Moderately: Tempo I (♩. = 100)

Intro:

**Gtrs. 1 & 2

N.C.

E5

*Pitch falls somewhere between 1 & 1½ steps down.

**Two gtrs. arr. for one.

Rhy. Fig. 1

F5

end Rhy. Fig. 1

Tempo II (♩. = 100)

C5

G/B

A5

F5

E5

G5 1/4

[illegible]

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, showing the melody in the treble clef and the guitar tablature in the bass clef. The key signature is one sharp (F#). The tempo is marked "P.M." (Piano Moderato). The score is divided into three measures. The first measure contains the first line of the song, the second measure contains the second line, and the third measure contains the third line. The tablature includes fret numbers (1-13) and a "P.M." marking.

Musical score for guitar and tablature, measures 1-4. The score is divided into two systems, each containing two measures. The first system is labeled "Gtr. 1 (left)" and the second system is labeled "Gtr. 2 (right)". The key signature is one sharp (F#). The time signature is 4/4. The guitar part is written on a single staff with a treble clef. The tablature part is written on a six-line staff. The guitar part features a melodic line with eighth and sixteenth notes, and a bass line with eighth notes. The tablature part shows the fretting for the guitar part. The score includes a "P.M." (Palm Mute) instruction and a "F5" (Fifth Fret) instruction. The measure numbers 1, 2, 3, and 4 are indicated at the top of the staff.

Gtr. 2 (right)

P.M.

1/4

1/4

TAB

2 2 2 2 3 1

0 0 0 0 X 1

2 2 2 2 2 2

0 0 0 0 0 0

E5 F5 E5

1. Tru - ly, tru - ly, tru - ly, tru - ly, tru - ly, tru - ly, tru - ly, tru - ly.
 2. Ex - pect, ex - pect, ex - pect, ex - pect, ex - pect, ex - pect, ex - pect, ex - pect.

Rhy. Fig. 2

1/4

P.M. 1

1/4

P.M. 1

1/2

1/4

P.M. 1

1/4

P.M. 1

1/2

13 11

13 11

Verses 1 & 2:
 w/Rhy. Fig. 2 (Gtrs. 1 & 2) 8 times

1. Fuck the world— for all it's worth, ev - 'ry inch— of plan - et Earth.—
 2. See additional lyrics

Fuck my - self, don't leave me out, don't get in - volved, — don't cor - ner me. In - side ul - cer,

un - just bas - tards, file out face first. Meet the lies— and see— what you are. —

Chorus:
 N.C.(E5)

(B♭5)

(E5)

It's forc - ing you down—

Gtrs. 1 & 2

1/2

1/2

4 4 4 2 4 6 (6) 6 9 6 3 2 0 (0) 5 7 7 5 7 6

(B \flat 5) (E5) (B \flat 5)

and it's grind-ing a - gainst— you. Let the war nerve break, -

1/2

4 4 4 2 4

(6) 6 9 6 3 2 0 (0) (6) 6 9 6 3 2 0

Tempo I (♩. = 100)

To Coda ⊕

Interlude 1:
N.C.(E5)

(E5) (B \flat 5)

oh. — For ev - 'ry fuck-in' sec-ond the pa - thet -

Riff A

grad bend 1 2 3

1/2 1/2

(0) 5 7 7 5 7 6 (6) 11 0 11 11 0 11

ic me - di - a piss - es on me and judg - es what I am in one par - a - graph. Look

1/2 1/2 1/2 1/2

11 0 11 11 0 11 11 0 11 11 0 11

(B \flat 5) (A5) (G5) (E5)

here! Ah, fuck you all! —

end Riff A

1/2 1/2 1/2 1/2

11 0 11 7 5 7 5 3 11 0 11 11 0 11

D.S. $\frac{8}{8}$ al Coda

B5 F5

1/2 1/2 1/2 1/2 1/2

TAB

11 0 11 11 0 11 11 0 11 11 0 11 11 0 7 3 3

Tempo I (♩ = 100)

Interlude 2:

w/Riff A (Gtrs. 1 & 2) 2 times

Coda N.C.(E5)

All the mon-ey in the fuck - ing world could - n't buy me a sec - ond of

trust, or one ounce of faith in an - y - thing you're a - bout! Fuck you all!

Feel flow and I will.

Bridge 1:

w/Rhy. Fig. 1(Gtrs. 1 & 2) 2 times

E5 (B♭5) (A5) G5 E5 (B♭5) (A5) (G5) E5 (B♭5) (A5) (G5)

Feel flow and I will.

Noth - ing is worth the sleep that I've lost, a - pol - o - gies are un - ac - cept - a - ble now. A

blis - tered re - venge a - waits in me, this is fuck - ing love - less!

Tempo II (♩ = 100)

Interlude 3:

N.C.(E5)

N.C.(E5)

Now! Wow! _____

Gtrs. 1 & 2

P.M.

T
A
B

Bridge 2:

Musical score for the song "Hate" by The Black Dahlia Murder. The score is in 2/2 time and features a guitar riff labeled "Riff B". The guitar part is written in standard notation and tablature. The lyrics "Hate!" are written above the guitar staff. The score includes a key signature of one sharp (F#) and a time signature of 2/2. The guitar part consists of a repeating eighth-note pattern. The tablature shows the fret numbers for each note.

w/Riff B (Gtrs. 1 & 2) 3 times

A musical staff in treble clef with a key signature of one sharp (F#). The melody consists of a half note F#4, a quarter rest, a half note F#4, a quarter rest, a half note F#4, a quarter rest, a half note F#4, and a quarter rest. The word "Hate!" is written below the staff, followed by a blank line for the student to write the lyrics.

N.C.(F5)

w/Riff C (Gtrs. 1 & 2)

in jail in - stead. Hate! Hate!

w/Riff C (Gtrs. 1 & 2) 2 times
N.C.(F5)

Hate! Hate! Lord knows there's worse,

Tempo I (♩. = 100)
Interlude 4:
w/Riff A (Gtrs. 1 & 2)
N.C.(E5)

ig - nore the curse. Arr!

Blah! Uh! Uh! Uh! Ah, fuck you

Outro:
E5 B♭5 A5 G5 E5 B♭5 A5 G5 E5 B♭5 A5 G5

(1st time only) all!

Gtrs. 1 & 2

TAB

1. 2. 3.

E5 F5 E5

TAB

Verse 2:

Expect the worst, you bleeding heart,
But kill me first before it starts.
Yes, my cock is getting hard,
We are born different after all.
Invite mayhem, produce weapons.
Shout out, burn down,
No CNN or media now.
(To Chorus:)

DRAG THE WATERS

Words and Music by
VINCENT ABBOTT, DARRELL ABBOTT,
PHILIP ANSELMO and REX BROWN

All gtrs. tuned down $1\frac{1}{2}$ steps:

⑥=C; ③=E
⑤=F; ②=G;
④=B ①=C;


Moderately ♩ = 126

Intro:

N.C.

*Gtr. 1

*Gtr. 1



f w/heavy dist. P.M. ...

T
A
B

1 0 0 1 0 0 1 0 0 1 0 0 1 0 0 1 0 0

*Gtr. 1 doubled.

Blah, wah!


Rhy. Fig. 1

P.M.

TAB

w/Rhy. Fig. 1 (*Gtr. 1*) 3 times

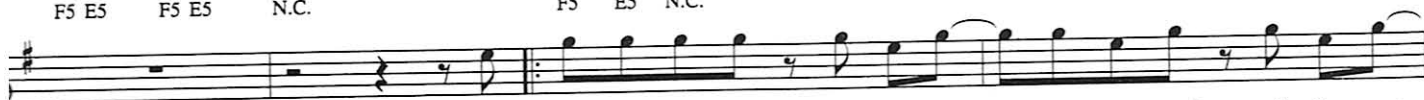
F5 E5 F5 E5 N.C. F5 E5 F5 E5 N.C.



A musical staff in treble clef with a key signature of one sharp (F#). The staff contains four measures of music. The first measure has a whole note chord F5. The second measure has a whole note chord E5. The third measure has a whole note chord F5. The fourth measure has a whole note chord E5. Above the staff, there are four groups of notes: 'F5 E5' above the first measure, 'F5 E5' above the second measure, 'F5 E5' above the third measure, and 'N.C.' above the fourth measure. A long horizontal line with a wavy, rhythmic pattern is drawn above the staff, spanning the first three measures. A second, shorter horizontal line is drawn below the staff, spanning the first two measures.

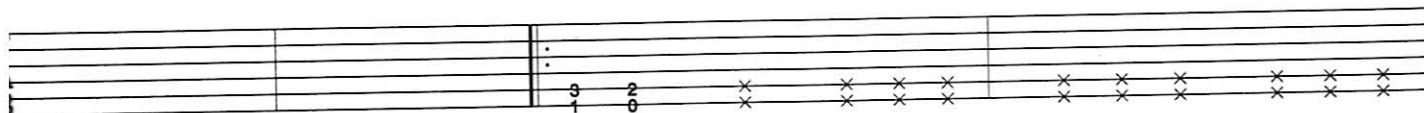
Verses 1 & 2:
F5 E5 N.C.

F5 E5 N.C.



1. A smack on the wrists is the words— from the mouth of the out—
2. See additional lyrics

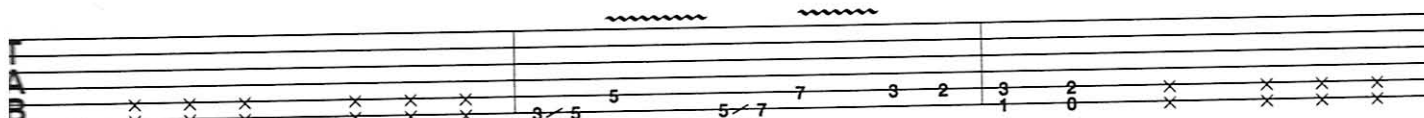
Gtr. 1
Rhy. Fig. 2



F5 E5 N.C.



— sid - ers, law - yers, po - lice.— A small price to pay— for the dope—

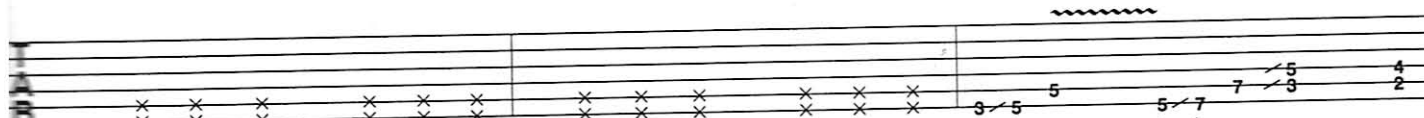


C5 B5



— and the guns— and the rape, it should all— be o - kay.— Your

end Rhy. Fig. 2



w/Rhy. Fig. 2 (Gtr. 1)

F5 E5 N.C.



fa - ther is rich, he's the judge,— he's the man,— he's the god— that got your sen-tence re - duced.—

F5 E5 N.C.



But in the back of his mind,— he well knows— what he'd find— if he looked—

Chorus:
F5 E5

— a lit - tle deep - er in you. — In you! —

Gtr. 1

TAB

PM.

F5 E5 N.C.

Drag the wa - ters some more. — Like nev - er be - fore. —

TAB

PM.

(G5)

Whoa! Ah! How! —

TAB

PM.

(A5)

Yeah! How! Yeah! —

TAB

PM.

w/Rhy. Fig. 1 (Gtr. 1) 4 times

C5/G D5/A E♭5/B♭ F5 E5 F5 E5

How! Whoa!

P.M. P.M.

TAB

1 3 5 7 8

(9) 5 3 3 5 3 5 3 (3) 5 3 3 5 3 3 5 7 8

N.C. F5 E5 F5 E5 N.C. F5 E5 F5 E5

Drag the wa - ters some more.— Like nev - er be - fore.—

N.C. F5 E5 F5 E5 N.C. 1. N.C. 2. N.C.

Drag the wa - ters some more. _____

The musical notation consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). It contains a sequence of notes: a quarter rest, followed by eighth notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138

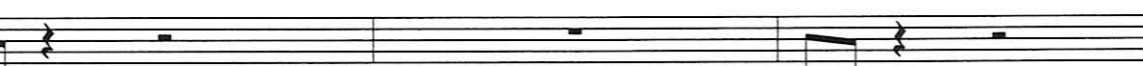
Interlude:
F5 E5
Gtr. 2

f grad. bend
w/flanging & echo effects, & wah as filter effects
hold

TAB

15 14 15 14 15 14 15 14 (14) 12 14 (14) 17 15 12 17 17 15 12 17 17

Gtr. 1



TAB

3 2
1 0

3 2
1 0

F5 E5

1 1/2

5 5

15 12 17 17 15 12 × 17 15 12 17

TAB

1

grad. bend 1/2

2 (2) 2 0 2 0 2 0

5 (5) (5)

TAB

F5 E5

Guitar Solo:
N.C.
Gtr. 2

w/flange echo & wah used as filter

5 7 5 7 7 5 7 9 7 9 9 7 9

TAB

P.M.

9 2 0 0 0 0

TAB

w/delay

1

7 9 7 9 9 7 9 7 (9) 9 8 9 10 8 8 9 12 8 8 10 (8) (8) 14 12 (14) 14 12 14

TAB

1

2 0 2 0 2 5

TAB

*Tap string while holding bend.

Handwritten musical notation for guitar, showing a melody on a treble clef staff and a fretboard diagram on a six-line staff. The melody includes notes with accidentals and a wavy line indicating a sustained sound. The fretboard diagram shows fret numbers 15, 17, 18, 19, and 20, with a wavy line indicating a sustained sound. The notation is labeled with "8va" and "w/delay 1 1/2".

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar melody in standard notation and a corresponding fingerboard diagram. The melody is in G major (one sharp) and 4/4 time. The fingerboard diagram shows fret numbers for the left hand, with some notes marked as "w/delay" (with delay) and "2 1/2" (two and a half frets).

Standard Notation:

- Staff: Treble clef, key signature of one sharp (F#), 4/4 time.
- Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter).
- Measure 2: D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter).
- Measure 3: A5 (quarter), B5 (quarter), C6 (quarter), D6 (quarter).
- Measure 4: E6 (quarter), F#6 (quarter), G6 (quarter), A6 (quarter).
- Measure 5: B6 (quarter), C7 (quarter), D7 (quarter), E7 (quarter).
- Measure 6: F#7 (quarter), G7 (quarter), A7 (quarter), B7 (quarter).
- Measure 7: C8 (quarter), D8 (quarter), E8 (quarter), F#8 (quarter).
- Measure 8: G8 (quarter), A8 (quarter), B8 (quarter), C9 (quarter).
- Measure 9: D9 (quarter), E9 (quarter), F#9 (quarter), G9 (quarter).
- Measure 10: A9 (quarter), B9 (quarter), C10 (quarter), D10 (quarter).
- Measure 11: E10 (quarter), F#10 (quarter), G10 (quarter), A10 (quarter).
- Measure 12: B10 (quarter), C11 (quarter), D11 (quarter), E11 (quarter).
- Measure 13: F#11 (quarter), G11 (quarter), A11 (quarter), B11 (quarter).
- Measure 14: C12 (quarter), D12 (quarter), E12 (quarter), F#12 (quarter).
- Measure 15: G12 (quarter), A12 (quarter), B12 (quarter), C13 (quarter).
- Measure 16: D13 (quarter), E13 (quarter), F#13 (quarter), G13 (quarter).
- Measure 17: A13 (quarter), B13 (quarter), C14 (quarter), D14 (quarter).
- Measure 18: E14 (quarter), F#14 (quarter), G14 (quarter), A14 (quarter).
- Measure 19: B14 (quarter), C15 (quarter), D15 (quarter), E15 (quarter).
- Measure 20: F#15 (quarter), G15 (quarter), A15 (quarter), B15 (quarter).
- Measure 21: C16 (quarter), D16 (quarter), E16 (quarter), F#16 (quarter).
- Measure 22: G16 (quarter), A16 (quarter), B16 (quarter), C17 (quarter).
- Measure 23: D17 (quarter), E17 (quarter), F#17 (quarter), G17 (quarter).
- Measure 24: A17 (quarter), B17 (quarter), C18 (quarter), D18 (quarter).
- Measure 25: E18 (quarter), F#18 (quarter), G18 (quarter), A18 (quarter).
- Measure 26: B18 (quarter), C19 (quarter), D19 (quarter), E19 (quarter).
- Measure 27: F#19 (quarter), G19 (quarter), A19 (quarter), B19 (quarter).
- Measure 28: C20 (quarter), D20 (quarter), E20 (quarter), F#20 (quarter).
- Measure 29: G20 (quarter), A20 (quarter), B20 (quarter), C21 (quarter).
- Measure 30: D21 (quarter), E21 (quarter), F#21 (quarter), G21 (quarter).
- Measure 31: A21 (quarter), B21 (quarter), C22 (quarter), D22 (quarter).
- Measure 32: E22 (quarter), F#22 (quarter), G22 (quarter), A22 (quarter).
- Measure 33: B22 (quarter), C23 (quarter), D23 (quarter), E23 (quarter).
- Measure 34: F#23 (quarter), G23 (quarter), A23 (quarter), B23 (quarter).
- Measure 35: C24 (quarter), D24 (quarter), E24 (quarter), F#24 (quarter).
- Measure 36: G24 (quarter), A24 (quarter), B24 (quarter), C25 (quarter).
- Measure 37: D25 (quarter), E25 (quarter), F#25 (quarter), G25 (quarter).
- Measure 38: A25 (quarter), B25 (quarter), C26 (quarter), D26 (quarter).
- Measure 39: E26 (quarter), F#26 (quarter), G26 (quarter), A26 (quarter).
- Measure 40: B26 (quarter), C27 (quarter), D27 (quarter), E27 (quarter).
- Measure 41: F#27 (quarter), G27 (quarter), A27 (quarter), B27 (quarter).
- Measure 42: C28 (quarter), D28 (quarter), E28 (quarter), F#28 (quarter).
- Measure 43: G28 (quarter), A28 (quarter), B28 (quarter), C29 (quarter).
- Measure 44: D29 (quarter), E29 (quarter), F#29 (quarter), G29 (quarter).
- Measure 45: A29 (quarter), B29 (quarter), C30 (quarter), D30 (quarter).
- Measure 46: E30 (quarter), F#30 (quarter), G30 (quarter), A30 (quarter).
- Measure 47: B30 (quarter), C31 (quarter), D31 (quarter), E31 (quarter).
- Measure 48: F#31 (quarter), G31 (quarter), A31 (quarter), B31 (quarter).
- Measure 49: C32 (quarter), D32 (quarter), E32 (quarter), F#32 (quarter).
- Measure 50: G32 (quarter), A32 (quarter), B32 (quarter), C33 (quarter).
- Measure 51: D33 (quarter), E33 (quarter), F#33 (quarter), G33 (quarter).
- Measure 52: A33 (quarter), B33 (quarter), C34 (quarter), D34 (quarter).
- Measure 53: E34 (quarter), F#34 (quarter), G34 (quarter), A34 (quarter).
- Measure 54: B34 (quarter), C35 (quarter), D35 (quarter), E35 (quarter).
- Measure 55: F#35 (quarter), G35 (quarter), A35 (quarter), B35 (quarter).
- Measure 56: C36 (quarter), D36 (quarter), E36 (quarter), F#36 (quarter).
- Measure 57: G36 (quarter), A36 (quarter), B36 (quarter), C37 (quarter).
- Measure 58: D37 (quarter), E37 (quarter), F#37 (quarter), G37 (quarter).
- Measure 59: A37 (quarter), B37 (quarter), C38 (quarter), D38 (quarter).
- Measure 60: E38 (quarter), F#38 (quarter), G38 (quarter), A38 (quarter).
- Measure 61: B38 (quarter), C39 (quarter), D39 (quarter), E39 (quarter).
- Measure 62: F#39 (quarter), G39 (quarter), A39 (quarter), B39 (quarter).
- Measure 63: C40 (quarter), D40 (quarter), E40 (quarter), F#40 (quarter).
- Measure 64: G40 (quarter), A40 (quarter), B40 (quarter), C41 (quarter).
- Measure 65: D41 (quarter), E41 (quarter), F#41 (quarter), G41 (quarter).
- Measure 66: A41 (quarter), B41 (quarter), C42 (quarter), D42 (quarter).
- Measure 67: E42 (quarter), F#42 (quarter), G42 (quarter), A42 (quarter).
- Measure 68: B42 (quarter), C43 (quarter), D43 (quarter), E43 (quarter).
- Measure 69: F#43 (quarter), G43 (quarter), A43 (quarter), B43 (quarter).
- Measure 70: C44 (quarter), D44 (quarter), E44 (quarter), F#44 (quarter).
- Measure 71: G44 (quarter), A44 (quarter), B44 (quarter), C45 (quarter).
- Measure 72: D45 (quarter), E45 (quarter), F#45 (quarter), G45 (quarter).
- Measure 73: A45 (quarter), B45 (quarter), C46 (quarter), D46 (quarter).
- Measure 74: E46 (quarter), F#46 (quarter), G46 (quarter), A46 (quarter).
- Measure 75: B46 (quarter), C47 (quarter), D47 (quarter), E47 (quarter).
- Measure 76: F#47 (quarter), G47 (quarter), A47 (quarter), B47 (quarter).
- Measure 77: C48 (quarter), D48 (quarter), E48 (quarter), F#48 (quarter).
- Measure 78: G48 (quarter), A48 (quarter), B48 (quarter), C49 (quarter).
- Measure 79: D49 (quarter), E49 (quarter), F#49 (quarter), G49 (quarter).
- Measure 80: A49 (quarter), B49 (quarter), C50 (quarter), D50 (quarter).
- Measure 81: E50 (quarter), F#50 (quarter), G50 (quarter), A50 (quarter).
- Measure 82: B50 (quarter), C51 (quarter), D51 (quarter), E51 (quarter).
- Measure 83: F#51 (quarter), G51 (quarter), A51 (quarter), B51 (quarter).
- Measure 84: C52 (quarter), D52 (quarter), E52 (quarter), F#52 (quarter).
- Measure 85: G52 (quarter), A52 (quarter), B52 (quarter), C53 (quarter).
- Measure 86: D53 (quarter), E53 (quarter), F#53 (quarter), G53 (quarter).
- Measure 87: A53 (quarter), B53 (quarter), C54 (quarter), D54 (quarter).
- Measure 88: E54 (quarter), F#54 (quarter), G54 (quarter), A54 (quarter).
- Measure 89: B54 (quarter), C55 (quarter), D55 (quarter), E55 (quarter).
- Measure 90: F#55 (quarter), G55 (quarter), A55 (quarter), B55 (quarter).
- Measure 91: C56 (quarter), D56 (quarter), E56 (quarter), F#56 (quarter).
- Measure 92: G56 (quarter), A56 (quarter), B56 (quarter), C57 (quarter).
- Measure 93: D57 (quarter), E57 (quarter), F#57 (quarter), G57 (quarter).
- Measure 94: A57 (quarter), B57 (quarter), C58 (quarter), D58 (quarter).
- Measure 95: E58 (quarter), F#58 (quarter), G58 (quarter), A58 (quarter).
- Measure 96: B58 (quarter), C59 (quarter), D59 (quarter), E59 (quarter).
- Measure 97: F#59 (quarter), G59 (quarter), A59 (quarter), B59 (quarter).
- Measure 98: C60 (quarter), D60 (quarter), E60 (quarter), F#60 (quarter).
- Measure 99: G60 (quarter), A60 (quarter), B60 (quarter), C61 (quarter).
- Measure 100: D61 (quarter), E61 (quarter), F#61 (quarter), G61 (quarter).
- Measure 101: A61 (quarter), B61 (quarter), C62 (quarter), D62 (quarter).
- Measure 102: E62 (quarter), F#62 (quarter), G62 (quarter), A62 (quarter).
- Measure 103: B62 (quarter), C63 (quarter), D63 (quarter), E63 (quarter).
- Measure 104: F#63 (quarter), G63 (quarter), A63 (quarter), B63 (quarter).
- Measure 105: C64 (quarter), D64 (quarter), E64 (quarter), F#64 (quarter).
- Measure 106: G64 (quarter), A64 (quarter), B64 (quarter), C65 (quarter).
- Measure 107: D65 (quarter), E65 (quarter), F#65 (quarter), G65 (quarter).
- Measure 108: A65 (quarter), B65 (quarter), C66 (quarter), D66 (quarter).
- Measure 109: E66 (quarter), F#66 (quarter), G66 (quarter), A66 (quarter).
- Measure 110: B66 (quarter), C67 (quarter), D67 (quarter), E67 (quarter).
- Measure 111: F#67 (quarter), G67 (quarter), A67 (quarter), B67 (quarter).
- Measure 112: C68 (quarter), D68 (quarter), E68 (quarter), F#68 (quarter).
- Measure 113: G68 (quarter), A68 (quarter), B68 (quarter), C69 (quarter).
- Measure 114: D69 (quarter), E69 (quarter), F#69 (quarter), G69 (quarter).
- Measure 115: A69 (quarter), B69

Chorus:
w/Rhy. Fig. 1 (Gtr. 1) 4 times

F5 E5 F5 E5 N.C. F5 E5 F5 E5 N.C.

Yeah! Ha! Drag the wa - ters some more. Like nev - er be - fore.

Gtr. 2

8va

1 1

22 22

TAB

F5 E5 F5 E5 N.C. F5 E5 F5 E5 N.C.

Drag the wa - ters some more.

1 3 1 3 1

7 7 (7) 12 14 14 14 14

TAB

Double-time feel

F5 E5 F5 E5 N.C. F5 E5 F5 E5

Drag the wa - ters some more.

Gtr. 2

2 2 2 2 2

14 (14) (14) (14)

TAB

Gtr. 1

P.M. P.M. P.M. P.M.

1 2 0 2 0 2 1 2 0 0 0 0 0 0 0 0 0 0 0 0

TAB

N.C.

F5 E5

F5 E5

N.C.

Like nev - er be - fore.

Drag the wa - ters some more..

The first system of musical notation consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains the lyrics "Like nev - er be - fore." and "Drag the wa - ters some more..". The guitar line is in treble clef and includes a tablature section with fret numbers 15, (15), 15, 12, 15, and (15). Above the guitar line, there are fingerings 1 1/2, 2, and 1. The guitar line also includes a wavy line indicating a bend.

The second system of musical notation consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains the lyrics "Like nev - er be - fore." and "Drag the wa - ters some more..". The guitar line is in treble clef and includes a tablature section with fret numbers 2, 0, 2, 0, 2, 5, 3, 2, 0, 0, 0, 0, 3, 2, 0, 0, 0, 0, 0, 2, 5. Above the guitar line, there are fingerings 1, 1, and 1. The guitar line also includes a wavy line indicating a bend.

F5 E5

F5 E5

N.C.

The third system of musical notation consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains the lyrics "Like nev - er be - fore." and "Drag the wa - ters some more..". The guitar line is in treble clef and includes a tablature section with fret numbers 17, 15, 17, 15, 17, 17, 14, and (14). Above the guitar line, there are fingerings 1 and 1/2. The guitar line also includes a wavy line indicating a bend.

The fourth system of musical notation consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). It contains the lyrics "Like nev - er be - fore." and "Drag the wa - ters some more..". The guitar line is in treble clef and includes a tablature section with fret numbers 3, 2, 0, 0, 0, 0, 3, 2, 0, 0, 0, 0, 0, 2, 5, and (5). Above the guitar line, there are fingerings 1 and 1/2. The guitar line also includes a wavy line indicating a bend.

See what it is — in - side that fuck - in' lie. Huh! Huh!

(14)

(5)

Outro Chorus:
Half-time feel
w/Rhy. Fig. 1 (Gtr. 1) 2 times

F5 E5 F5 E5

Huh! Huh! Ah! —

P.M. 1 2 0 2 0 2 5

N.C.

F5 E5

F5 E5

N.C.

Drag the wa - ters some more. — Like nev - er be - fore. —

F5 E5

F5 E5

N.C.

F5 E5

F5 E5

G5 A5

B \flat 5 A5

B \flat 5 B5

Drag the wa - ters some more. — Ah!

Gtr. 1

P.M. 1 2 0 2 0 2 5

*Gtr. 2 ad libs. trem. bar dives, pick scrapes and feedback until end.

w/Rhy. Fig. 1 (Gtr. 1) 4 times

F5 E5 F5 E5 N.C. F5 E5 F5 E5

Yeah! Drag the wa - ters some more.—

N.C. F5 E5 F5 E5 N.C.

Like nev - er be - fore.— Drag the wa - ters some more.—

F5 E5 F5 E5 N.C. F5 E5

Huh!— Huh!—

Gtr. 2
8va

1

22

Gtr. 1

9 2
1 0

Verse 2:
 Sweet is the slice and the lips
 You're gonna have that woman.
 She is your favorite lay.
 Promised, you swore, that no one had been there
 And she was gonna keep it that way.
 Let it move in, you got thin
 And got high and your money went
 And so did your friends.
 But she's by your side and her smile
 Cannot hide the premonition of the beckoning end,
 The end.
 (To Chorus:)

Verse 1:
w/Riff A (Gtr. 1) 8 times, simile

G F#m G F#m

My skin is cold, _____ trans - fu - sion with - some - bod - y. —

G F#m G F#m

Mo - rose - and old, _____ drop in - to fruit - less - dy - ing.

G F#m G F#m

It was tempt - ing and bared, _____ the whor - ing an - gel ris - ing. —

G F#m G F#m

Now burn - ing prayers, _____ my si - lent time - of - los - ing. —

Chorus 1:
E

E

My foes, _____ they can't de - stroy -

Gtr. 1
Riff B

1/2 hold bend 1/2

TAB

0 2 4 2 2 4 (4) 0 2 4 2 2 2 (2) 0 2 (2)

— my bod - y, col - lid - ing slow, _____ like life it -

Riff C

1/2 1/2

TAB

0 2 4 2 2 4 (4) 0 2 4 2 2 2 (2) (2)

Verse 2:
w/Riff A (Gtr. 1) 8 times, simile

(G) F#m (G) F#m (G) F#m (G) F#m

self.

G F#m G F#m

Long for the blur, we can - not dry - much long - er.

G F#m G F#m

Ce - ment to dirt, dis - gust - ed with - my - cheap - ness.

Chorus 2:
w/Riff B (Gtr. 1) 3 times

E

My - foes, they can't de - stroy - my bod - y, col - lid - ing slow,

like life it - self. My - foes, they can't de - stroy -

w/Riff C (Gtr. 1)

my bod - y, col - lid - ing slow, like life it -

Interlude:
Bm(#5)

G5/F#

G5

Em9

w/Rhy. Fig. 1 (Gtr. 2) 3 times
Bm(#5) G5/F# G5 Em9

Long for blur,

we can't

self.

Gtr. 2 (Acoustic)
Rhy. Fig. 1

Gtr. 3

mf hold

mf 1/2

11 (11) 7 8 3

TAB

3 0 0 3 0 4 3 0

2 4 2 3 0

Gtr. 4

mf 1/2

10 (10) 6 7 2

TAB

Guitar Solo:
w/Rhy. Fig. 1 (Gtr. 2) 8 times

Bm($\sharp 5$) G5/F \sharp G5 Em9 Bm($\sharp 5$) G5/F \sharp G5 Em9

dry much long - er.

Gtr. 3

TAB

12 7 10 (10) 9 (9) 12 9 (9) 7 9

TAB

11 6 2

Bm($\sharp 5$) G5/F \sharp G5 Em9 Bm($\sharp 5$) G5/F \sharp G5 Em9

1/4 hold.....4 hold.....4

TAB

7 9 9 7 9 7 7 11 10 11 10 12 12

Bm($\sharp 5$) G5/F \sharp G5 Em9 Bm($\sharp 5$) G5/F \sharp G5 Em9

1/4 hold.....4

TAB

(12) 10 12 11 10 7 9 (7) 17 (17) (17) 17 15 17 15

Gmaj13

1 2 17

Gr. 2

hold

3 4 3 0 3 0 3 0 3 3 0 3 3

3 2 4

D
8va

D/C#

Bm

A

vib. w/bar

1

22 22 20 19 20 19 20

hold hold

7 7 7 7 7 7 7 7 7 5 6 7

0 4 7 0

Gmaj13
(8va)

G5/F#

A#aug

2

22 (22) 22 19 22 19 22 19 22 21 19 22 21 19 21 19 21 20 19 22

hold hold

3 4 0 3 0 4 4 3 0 1 4 4

3 2

w/Rhy. Fig. 1 (Gtr. 2) 3 times
Bm(#5) G5/F# G5 Em9 Bm(#5) G5/F# G5 Em9

delay playback

19 (19) 22 (22) 22 (22) 22 (22)

Bm(#5) G5/F# G5 Em9 Bm(#5) G5/F# G5

Gtr. 3

1/2

11 7 8 (8) 3

11 7 7

Gtr. 4

1/2

10 6 7 (7) 2

10 6 6

Gtr. 2

hold.....4

3 0 0 3

2 4 2 5

Chorus 3:
w/Riff B (Gtr. 1) 3 times

E

My_ foes, — they can't de - stroy_ my bod - y, col - lid - ing slow, —

like life it - self. — My_ foes, — they can't de - stroy —

— my bod - y, col - lid - ing slow, — like life it - self.

Gtr. 1

1/2

2 2 4 2 2 4 (4)

0 2 4 2 2 2 (2) (2)

w/fdbk.

Verses 1 & 2:

E5

B \flat 5

E5

B \flat 5

1. Your win - dows board - ed up, your pri - vate lives ex - posed.
 2. See additional lyrics

Riff A

slight P.M.

w/Riff A (Gtr. 1) 3 times

E5

B \flat 5

E5

B \flat 5

E5

B \flat 5

The talk shows pump it up, lab rats dis-eased for show. We're doomed to use the slang,

E5

B \flat 5

E5

B \flat 5

E5

B \flat 5

out-break of drug rou-lette. A church burned to the ground, not e - ven no-ticed yet.—

Chorus:

E \flat 5/B \flat To Coda Θ

N.C.

D.S. Σ al Coda

Thir-teen! Thir-teen! Thir-teen! Thir-teen! Thir-teen! Thir-teen steps! Ah! ———

Gtr. 2

3

3

3

mf

w/wah wah

Coda

N.C.

Bridge:

N.C.(B \flat 5)

Leads to no - where! Your back - lash dis - lo - cates, an

Gtr. 1

1/4

1/4

1/4

1/4

N.C.

un - time - ly reign of doom!

TAB

1 4 5 6 1 4 5 6 1 4 5 6 1 4 5 6 4 1 5 2

N.C.(B♭5)

The wolf poked with the stick, a - waits with can - cer - ous breath!

TAB

1 4 5 6 1 4 5 6 1 4 5 6 1 4 5 6 1 4 5 6 1 4 5 6 1 4 5 6 1 4 5 6

N.C.

D♭5/A♭

C♭5/G♭

N.C.(B♭5)

Leads to no - where! Out - sid - ers still sup - pose,

TAB

4 1 6 4 4 2 1 4 5 6 1 4 5 6 1 4 5 6 1 4 5 6

N.C.

there's ho - ly streets to roam! _____

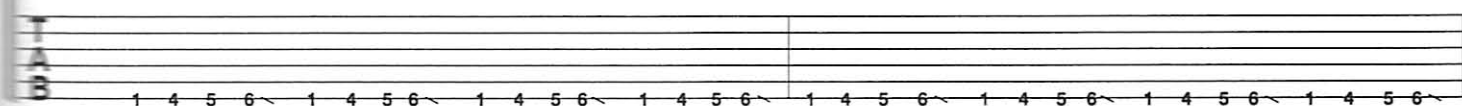
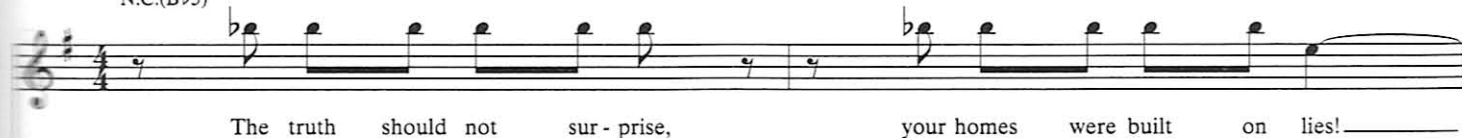
TAB

1 4 5 6 1 4 5 6 1 4 5 6 1 4 5 6 4 1 5 2

(15ma)

A.H.

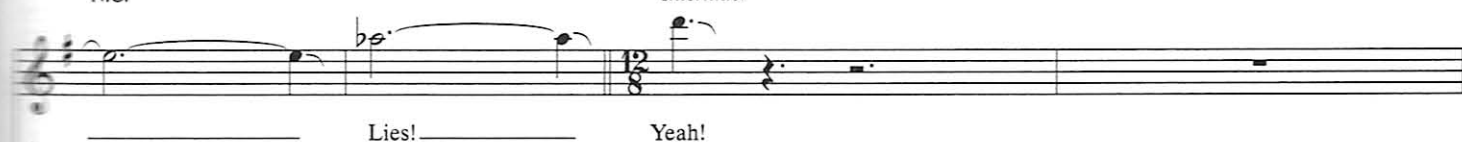
N.C.(B♭5)



Slower: Tempo II (♩ = 48)

N.C.

Interlude:



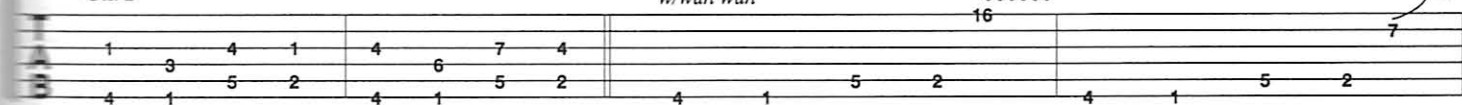
Gtr. 2

*Gtr. 2

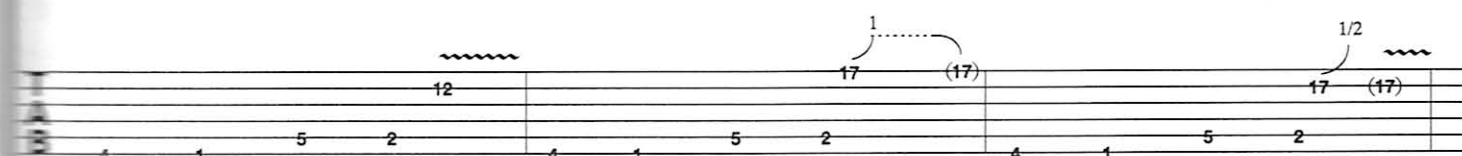
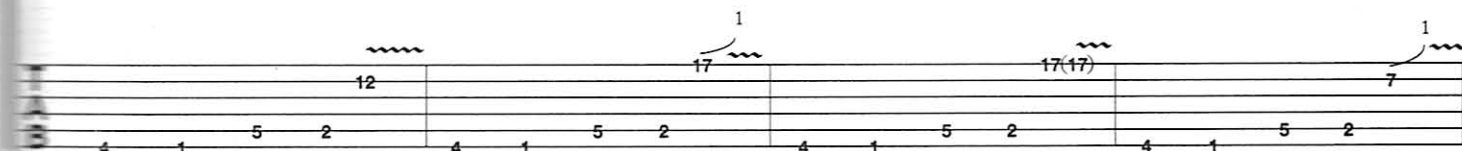


Gtr. 1

w/wah wah



*Two gtrs. arr. for one.



Tempo I (♩ = 84)
N.C.(E5)

Outro:
E5 B♭5

We'll

15ma
Gtr. 1

kill, I know, ah!

Chorus:
E♭5/B♭

Thir-teen! Thir-teen! Thir-teen! Thir-teen! Thir-teen! Thir-teen steps!

Verse 2:
A backwards swastika,
The black skin riddled in lead.
A nazi gangster Jew,
It beats a dog that's dead.
It's in to use the slang,
Outbreak of gun roulette.
The cross slants to the side,
Will prove the damnedest yet.
(To Chorus:)

SUICIDE NOTE PT. I

Words and Music by
VINCENT ABBOTT, DARRELL ABBOTT,
PHILIP ANSELMO and REX BROWN

All gtrs. in drop D tuning:

⑥=D ③=G
⑤=A ②=B
④=D ①=E

Moderately slow ♩ = 62

Intro:

0:00 - 1:02

N.C.

N.C.(Dm)

Gtr. 1 (Acoustic 12-string)

Riff A

end Riff A

*w/miscellaneous backwards guitar and synth. effects.

w/Riff A (Gtr. 1)

Gtr. 2 (Acoustic 12-string)

Verses 1 & 2:

G(#11)

G

G(#11)

G

G(#11)

G

G(#11)

G

1. Cheap co - caine, - dry in - hale, - the pills that kill - and keep - the pain - a -
2. See additional lyrics

Gtrs. 1 & 2 Rhy. Fig. 1

N.C.(D)

way.

(Take the pain a - way.)

end Rhy. Fig. 1

Suicide Note Pt. I - 4 - 1
PG9652

w/Rhy. Fig. 1 (Gtrs. 1 & 2)
G(#11) G G(#11) G G(#11) G G(#11) G

Di - et of life,— shel-ter with-out,— the face that can - not see— in - side—
(Aah.)

N.C.(D)

yours and mine.— (Yours and mine.)

Pre-Chorus:
G5/F N.C.(D) G5/F

When I'm hid - ing, when I — need,— it let's — me breath.—

Gtrs. 1 & 2

TAB

N.C.(D)

For our han - dle on this, life — I don't — be - lieve,— this time.

Chorus:
D G5/F G5/E D G5/E G5/F

Would you look at me now?— (Would you look at me now?) Can you tell

Rhy. Fig. 2

TAB

D G5/F G5/E D G5/E G5/F

I'm a man? Can you tell I'm a man? With these scars on my wrists to prove I'll try— a - gain.—

end Rhy. Fig. 2

1.
w/Riff A (Gtrs. 1 & 2)
N.C.(Dm)

Try to die— a - gain.— Try to live—

through this night. Try to die— a - gain.— 2. For -

Gtrs. 1 & 2

2.
w/Rhy. Fig. 2 (Gtrs. 1 & 2)

D G/F G/E D G/E G/F

I'll try— a - gain.— Would you look— at me now?— Can you tell—

D G/F G/E D G/E G/F

I'm a man? Can you tell I'm a man?— With these scars on my wrist to prove I'll try— a - gain.—

With these scars on my wrist to prove—

Outro:
w/Riff A (Gtrs. 1 & 2) 2 times
N.C.(Dm)

Try to die a - gain.— Try to live—

I'll try a - gain.)

— through this night. Try to die — a - gain. — (Die —

w/Riff A (Gtrs. 1 & 2)
w/Fill 1 (Gtr. 3) 3rd time

Dm Play 4 times Dm

* — a - gain.)

Gtr. 1

TAB

*Sung 1st time only.

Fill 1
Gtr. 3 (Elec.)

mp w/dist.
rake. A.H.

1/2 1/2

A.H. Pitch: D

A.H. 1/2 rit. harm. 1 1 1/2
*trem. bar. 1 1/2

D

*Depress bar one whole step before striking note.

Verse 2:

Forever fooling, free and using,
Sliding down the slide that breaks a will.
Mother's angel, getting smarter,
How smart are you to regress unfulfilled?
It's a damn shame, but
Who's to blame?
(To Pre-Chorus:)

SUICIDE NOTE PT. II

Words and Music by
VINCENT ABBOTT, DARRELL ABBOTT,
PHILIP ANSELMO and REX BROWN

All gtrs. tune down 1 whole step:

⑤=D ③=F

④=G ②=A

④=C ①=D

Fast rock ♩ = 114

Verses 1 & 3:
Double-time feel
N.C.(E5)

Intro:

1. Out of my mind,
2. See additional lyrics

Gtrs. 1 & 2

f steady gliss.

*w/Digitech whammy pedal at octave setting (throughout).

gun up to the mouth,

no pre - ten - sion,

ex - e - cu - tion,

live and learn, —

rape and turn. —

2. Fret not, fam - 'ly, — nor
4.5. See additional lyrics

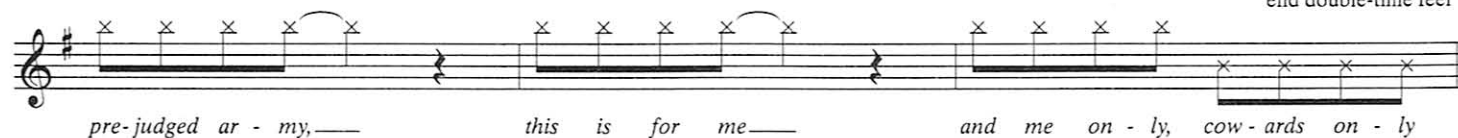
Rhy. Fig. 1

end Rhy. Fig. 1

steady gliss.

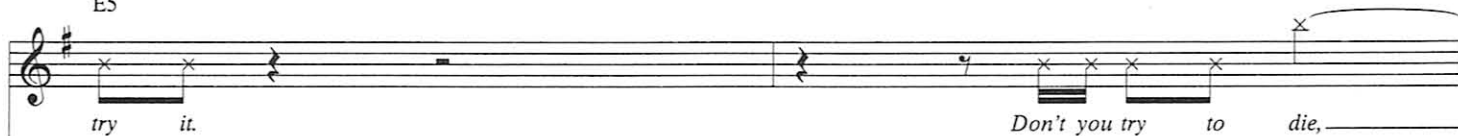
w/Rhy. Fig. 1 (Gtrs. 1 & 2) 3 times

end double-time feel



Chorus:

E5

Gtrs. 1 & 2
Rhy. Fig. 2

end Rhy. Fig. 2

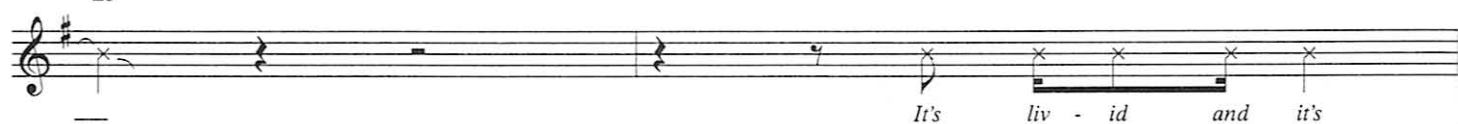


A5 C5 G5 G#5



w/Rhy. Fig. 2 (Gtrs. 1 & 2)

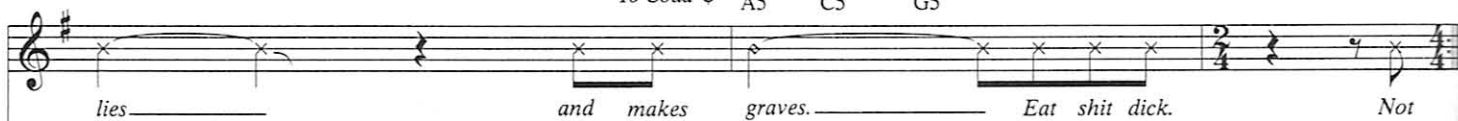
E5



To Coda ⊕

1.

A5 C5 G5



Gtrs. 1 & 2

*Digitech whammy pedal
at octave setting.

2. A5 C5 G5 Interlude: E5 F5 E5 F5 E5

graves _____ to send you down. _____

Rhy. Fig. 3

grad. dive w/bar

P.M. 4 P.M. 4 P.M. 4 P.M. 4

7 10 5 (5) 5 5 6 2 2 3 2 2 0 2 0 0 1 3 2 2 2 3 2 2 0 0 0 1 2 2

E5 F5 E5 N.C. end Rhy. Fig. 3

P.M. 4 P.M. 4

2 2 3 2 2 0 2 0 0 1 3 2 0 0 3 5 3 2 3 2 2 3 0 1

w/Rhy. Fig. 3 (Gtrs. 1 & 2) 3 bars only

w/Fill 1 (Gtrs. 1 & 2)

w/Rhy. Fig. 3 (Gtrs. 1 & 2) 1 3/4 times

E5 F5 E5 E5 F5 E5 E5 F5 E5

E5 F5 E5

Woah. Why would you help an - y - one who

E5 F5 E5 E5 F5 E5

does - n't want it, does - n't need it, does - n't want your shit ad - vice when mind's made up to go a - head and die? -

E5 F5 E5 E5 F5 E5 E5 F5 E5

w/Fill 1 (Gtrs. 1 & 2)

What's done is done and gone, so why - cry? Ah. _____

Fill 1
Gtrs. 1 & 2

TAB

0 3 5 3 2 3 2 3 8

Guitar Solo:
Double-time feel

Gtr. 1

8va

* 1½ 1½ 1½ 1½ 1½

† trem. bar

† 1½ † 1½ † 1½ † 1½ † 1½

20 20 20 20 20

7 (7)

*w/harmonizer set one octave higher.
†Depress bar 1½ steps before striking note.

Gtr. 2

1/2

7

(8va)

3

6 6 6

slack

*trem. bar

trem. bar

3

17 20 17 20 17 20 17 20 17 20 17 20 17 20 17 20 17

(17)

slack

(15ma)

slack

trem. bar

slack

harm. vib. w/bar

trem. bar

slack

harm. grad. dive w

16 (16) 16 (16)

2.375 2.375 (2.375) 2.375

slack

*Grad. depress bar while hammering on/pulling off.

8va.....


*Gtr. 1

trem. bar

trem. bar

18 19 20 22 22 22 22 (22) (22) (22)

*Discontinue harmonizer effect.

D.S.  al Coda

(8va).....

trem. bar

trem. bar

21 (21) (21) (21) 20 20 (20) 20

⊕

Coda

A5 C5 G5

Freely

graves.

(To send you down.)

vib. w/bar

7 5 10 8 5 (5) (5) (5) (5)

fdbk:

(8va)

vib. w/bar

7 5 10 8 5 (5) (5) (5) (5)

17

*w/Digitech whammy ped./set at octave setting.

(Sung 1st time:) Woah.
end Rhy. Fig. 4

Freely

a tempo
E5

E5

D5

ES

D5

E5 D5 E5 D5

P.M.

6 7 6 7 6 7 6 7

E5 D5 E5 D5

Ah.

P.M.

6 7 6 7 6 7 6 7

E5 D5 E5 D5

P.M.

6 6 6 6 6 6 6 6

E5 D5 E5 D5

Ah.

P.M.

6 6 6 6 6 6 6 6

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a vocal part. The guitar part is written in treble clef with a key signature of one sharp (F#). The vocal part is written in treble clef with a key signature of one sharp (F#). The guitar part includes a tremolo bar section and a section with a wavy line indicating vibrato. The vocal part includes a section with a wavy line indicating vibrato. The score is divided into three measures. The first measure shows the guitar playing a tremolo bar and the vocal part singing "Ah...". The second measure shows the guitar playing a wavy line and the vocal part singing "Hello darkness, my old friend". The third measure shows the guitar playing a wavy line and the vocal part singing "I've come around the mountain every dark of moon".

Begin fade
G5

grad. raise bar

1/4

1/4

vib. w/bar

T
A
B

1/4

1/4

The musical notation for the guitar solo in "Hotel California" is presented in two staves. The top staff is a standard musical staff with a treble clef and a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, including triplets and a final measure with a dotted half note. The bottom staff is a guitar tablature (TAB) staff, labeled "TAB" on the left, showing fret numbers (1, 3, 5, 7, 9, 12, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 485, 487, 489, 491, 493, 495, 497, 499, 501, 503, 505, 507, 509, 511, 513, 515, 517, 519, 521, 523, 525, 527, 529, 531, 533, 535, 537, 539, 541, 543, 545, 547, 549, 551, 553, 555, 557, 559, 561, 563, 565, 567, 569, 571, 573, 575, 577, 579, 581, 583, 585, 587, 589, 591, 593, 595, 597, 599, 601, 603, 605, 607, 609, 611, 613, 615, 617, 619, 621, 623, 625, 627, 629, 631, 633, 635, 637, 639, 641, 643, 645, 647, 649, 651, 653, 655, 657, 659, 661, 663, 665, 667, 669, 671, 673, 675, 677, 679, 681, 683, 685, 687, 689, 691, 693, 695, 697, 699, 701, 703, 705, 707, 709, 711, 713, 715, 717, 719, 721, 723, 725, 727, 729, 731, 733, 735, 737, 739, 741, 743, 745, 747, 749, 751, 753, 755, 757, 759, 761, 763, 765, 767, 769, 771, 773, 775, 777, 779, 781, 783, 785, 787, 789, 791, 793, 795, 797, 799, 801, 803, 805, 807, 809, 811, 813, 815, 817, 819, 821, 823, 825, 827, 829, 831, 833, 835, 837, 839, 841, 843, 845, 847, 849, 851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999, 1001, 1003, 1005, 1007, 1009, 1011, 1013, 1015, 1017, 1019, 1021, 1023, 1025, 1027, 1029, 1031, 1033, 1035, 1037, 1039, 1041, 1043, 1045, 1047, 1049, 1051, 1053, 1055, 1057, 1059, 1061, 1063, 1065, 1067, 1069, 1071, 1073, 1075, 1077, 1079, 1081, 1083, 1085, 1087, 1089, 1091, 1093, 1095, 1097, 1099, 1101, 1103, 1105, 1107, 1109, 1111, 1113, 1115, 1117, 1119, 1121, 1123, 1125, 1127, 1129, 1131, 1133, 1135, 1137, 1139, 1141, 1143, 1145, 1147, 1149, 1151, 1153, 1155, 1157, 1159, 1161, 1163, 1165, 1167, 1169, 1171, 1173, 1175, 1177, 1179, 1181, 1183, 1185, 1187, 1189, 1191, 1193, 1195, 1197, 1199, 1201, 1203, 1205, 1207, 1209, 1211, 1213, 1215, 1217, 1219, 1221, 1223, 1225, 1227, 1229, 1231, 1233, 1235, 1237, 1239, 1241, 1243, 1245, 1247, 1249, 1251, 1253, 1255, 1257, 1259, 1261, 1263, 1265, 1267, 1269, 1271, 1273, 1275, 1277, 1279, 1281, 1283, 1285, 1287, 1289, 1291, 1293, 1295, 1297, 1299, 1301, 1303, 1305, 1307, 1309, 1311, 1313, 1315, 1317, 1319, 1321, 1323, 1325, 1327, 1329, 1331, 1333, 1335, 1337, 1339, 1341, 1343, 1345, 1347, 1349, 1351, 1353, 1355, 1357, 1359, 1361, 1363, 1365, 1367, 1369, 1371, 1373, 1375, 1377, 1379, 1381, 1383, 1385, 1387, 1389, 1391, 1393, 1395, 1397, 1399, 1401, 1403, 1405, 1407, 1409, 1411, 1413, 1415, 1417, 1419, 1421, 1423, 1425, 1427, 1429, 1431, 1433, 1435, 1437, 1439, 1441, 1443, 1445, 1447, 1449, 1451, 1453, 1455, 1457, 1459, 1461, 1463, 1465, 1467, 1469, 1471, 1473, 1475, 1477, 1479, 1481, 1483, 1485, 1487, 1489, 1491, 1493, 1495, 1497, 1499, 1501, 1503, 1505, 1507, 1509, 1511, 1513,

Verse 3:
It's not worth the time to try
To replenish a rotting life.
I'll end the problem, facing nothing,
Fuck you off, fuck you all.

Verse 4:
Tortured history, addict of misery,
This exposes me for weakness is a magnet -
Watch me do it, do it.
(*To Chorus:*)

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a vocal part. The guitar part is written in E major and 4/4 time, with a key signature of one sharp (F#). The vocal part is written in the same key and time. The guitar part features a complex, arpeggiated melody in the right hand and a simpler bass line in the left hand. The vocal part consists of two staves, with the first staff containing the lyrics "di - tion was nod— a - wake," and the second staff containing the lyrics "a self - ish cry - er,". The guitar part is divided into three measures, each with a capo position indicated above the staff: E5, F5, and E5. The guitar part is written in a style that suggests a fingerpicking technique, with many sixteenth and thirty-second notes. The vocal part is written in a style that suggests a soft, breathy delivery, with many slurs and ties. The overall mood of the music is somber and reflective.

Key signature: One sharp (F#). Time signature: 4/4.

Capo positions: E5, F5, E5.

Lyrics: di - tion was nod— a - wake, a self - ish cry - er,

Instrumental parts: Guitar (TAB), Vocal (V).

Notation: The guitar part uses a TAB system with fret numbers (0-3) and a key signature of one sharp (F#). The vocal part uses a standard musical notation with a key signature of one sharp (F#) and a time signature of 4/4.

[illegible]

F5 N.C.

could take in. Huh.

end Rhy. Fig. 1


P.M. P.M.

TAB

2 2 2 2 3 3 3 3 0 0 0 0 0 5 3 5


w/Rhy. Fig. 1 (*Gtrs. 1 & 2*)

E5 F5 E5 F5



Stabbed towards— a death, a dirt - y smell - ing girl.

E5 F5 E5 F5



Shit de - ci - sions, no pro - vi - sions, fill - ing veins — with juice — of cha - os.

B5 A#5 A5 G5 D/F# F#5

Ha. —

Gtrs. 1 & 2
Riff A

P.M. P.M. P.M. P.M.

end Riff A

TAB

9 7 7 8 8 8 8 7 5 5 7 5 5 5 5 5 5 5 4

Half-time feel

Chorus:

N.C.(E5)

Paint - ed face, — ol - ive drab, — swol - len hole, —

Riff B

TAB

0 2 0 0 1 2 0 5 0 1 2 5 0 1 2 0 2 0 0 1 2 0

emp - ty bag, — sunk - en eyes, —

TAB

5 0 1 2 5 0 7 8 0 2 0 0 1 2 0

end half-time

whin - ing dog, — it's times like this — you should pray — for nev - er. —

end Riff

TAB

5 0 1 2 5 0 1 2 0 2 0 0 1 2 0 5 0 1 2 5 0 8 7

Verse 2:
w/Rhy. Fig. 1 (Gtrs. 1 & 2)

E5

Half-time feel

Gtrs. 1 & 2
Rhy. Fig. 2

Rny. Fig. 2

The musical notation consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a sequence of notes and rests: quarter note F#, eighth rest, quarter note G, quarter note A, eighth rest, quarter note B, quarter note C, eighth rest, quarter note D, quarter note E, eighth rest, quarter note F#, quarter note G, eighth rest, quarter note A, quarter note B, eighth rest, quarter note C, quarter note D, eighth rest, quarter note E, quarter note F#. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a sequence of notes and rests: quarter note F#, eighth rest, quarter note G, quarter note A, eighth rest, quarter note B, quarter note C, eighth rest, quarter note D, quarter note E, eighth rest, quarter note F#, quarter note G, eighth rest, quarter note A, quarter note B, eighth rest, quarter note C, quarter note D, eighth rest, quarter note E, quarter note F#.

TAB

4		4	4		4		4	4
4		4	4		4		4	4
2		2	2		2		2	2

[illegible]

w/Rhy. Fig. 2 (Gtrs. 1 & 2)

rase the end dis - solv - ing, dis - grace is

Verse 3:
w/Rhy. Fig. 1 (Gtrs. 1 & 2)
E5 F5

need - ed more. 3. So I mend - ed sev - ered ties, through

E5

F5

E5

flesh, we cau - ter - ized. The un - de - serv - ing,

F5

E5

F5

slim - ing, writh - ing, I filled you up with wa - tered prom - ise.

w/Riff A (Gtrs. 1 & 2)

B5

A#5

A5

G5

D/F#

F#5

Half-time feel

Chorus:

w/Riff B (Gtrs. 1 & 2) 2 times

N.C.(E5)

Yeah.

Paint - ed face,

ol - ive drab, swol - len hole, emp - ty bag,

sunk - en eyes, whin - ing dog, it's time like this you should pray -

for nev - er. Spit - ting teeth, or - al lust,

al - ley fuck, an - gel dust, a - nal whore,

bleed - ing knees, it's times like this to pray for mur - der.

G F# F A A# B N.C.(E5)

So now I've seen it all.

Gtr. 1
Rhy. Fig. 3

end Rhy. Fig. 3

w/Rhy. Fig. 3 (Gtrs. 1 & 2)

G F# F A A# B N.C.(E5)

Well, hell's' wrath. (Wrath.)—

w/Fill 3 (Gtrs. 1 & 2)

w/Rhy. Fig. 3 (Gtrs. 1 & 2)

G F# F A A# B N.C.(E5)

No man has great - er glor - y, —

w/Fill 4 (Gtrs. 1 & 2)

G F# F A A# B G F# F

(glo - ry, — 'cause now, — now. —

Gtrs. 1 & 2

Fill 3
Gtrs. 1 & 2

Fill 4
Gtrs. 1 & 2

end half-time feel w/Riff A (Gtr. 1)

A A# B B5 A#5 A5 G5 D/F# F#5 To Coda ⊕

now, now, now, _____ now you're liv - ing through

me. _____

Gtrs. 1 & 2

Slower ♩ = 80

*Interlude:

N.C. Gtrs. 1 & 2 out Gtr. 3

** *pp* < *mp*

**Fade in w/vol. knob.

Am F#dim D#dim F#dim

Gtr. 4 *mp*

Gtr. 3 *divisi*

grad. bend

1.2.3.4. F#dim

1/4 1/4 1/4 1/4

1 1 1 1

6 7 2 4

5 7 (5) (7) 2 4

[illegible]

N.C. F#5

4. I'm

Bleh. _____

grad. dive w/bar 1½

P.M. P.M. P.M. P.M. P.M.

TAB 7 1½

Verse 4:
w/Rhy. Fig. 1 (Gtrs. 1 & 2)

E5 F5 E5 F5

done with sav - ing you, _____ a gift un - to my - self. A

E5 F5 E5 F5

tir - ed sav - ior, wast - ed fa - vor, and I'm luck - y I'm a - live. _____

Bridge:
w/Rhy. Fig. 2 (Gtrs. 1 & 2)

F#5

Drop the nee - dle and stop what you're dan - gling in - to.) 5. I

Verse 5:
w/Rhy. Fig. 1 (Gtrs. 1 & 2) first 4 measures only

E5 F5 E5 F5

broke your fuck - ing mold _____ then threw a - way _____ the cast. _____

w/Riff A (Gtrs. 1 & 2)

D.S. al Coda

B5 A#5 A5 G5 D/F# F#5

Wah. _____

TAB

Coda E5

me. _____

Gtr. 1

TAB 2 0

FLOODS

Words and Music by
VINCENT ABBOTT, DARRELL ABBOTT,
PHILIP ANSELMO and REX BROWN

All gtrs. tune down 1½ steps:

⑥=C# ③=E
⑤=F# ②=G#
④=B ①=C#

Slowly ♩ = 60

*Gtr. 1 (Clean)

Intro:

C#m(#11)

Rhy. Fig. 1

E+/B#

C#m(#11)

E+/B#

end Rhy. Fig. 1

mp
hold throughout

*w/heavy chorus effect.

Gtr. 1 C#m(#11)
Rhy. Fig. 2

E+/B#

E/G#

G

E

end Rhy. Fig. 2

Gtr. 2
(Dist.)

Rhy. Fig. 2A

end Rhy. Fig. 2A

f *hold.....* *hold.....* *slack* *trem. bar* *slack*

Verses 1 & 2:

w/Rhy. Fig. 1 (Gtr. 1) 3 times

C#m(#11) E+/B#

C#m(#11)

E+/B#

1. A dead is - sue, (A dead is - sue. don't wres - tle with -

2. See additional lyrics

C#m(#11)

E+/B#

C#m(#11)

E+/B#

Don't it, wres - tle with it. deaf ears are sleep - ing. Deaf ears are sleep - ing.)

Bridges 1 & 2:
C#m9 Am(9) C#m9 Am(9)

1. Then through - out — the night, they were raped and ex - e - cut - ed.
2. See additional lyrics
(Then through - c

Gtr. 1 Rhy. Fig. 3

TAB

C#m9 Am(9) 1. E5(9) F#m11(3)

— the night, they were raped and ex - e - cut - ed.) Cold — heart - ed world. —

end Rhy. Fig. 3

TAB

2. E5(9) F#m11(b) F#m11 C#m9 Am(9) w/Rhy. Fig. 3 (Gtr. 1)

Cold — heart - ed world. — And at night

TAB

Interlude:
F#5

G5 F#5 A#5

Dive. Dive. Dive. Dive. Dive. Dive. Dive.

Gtrs. 3 & 4 (Dist.)

f trem. bar

1/2

trem.

Gtr. 2

1

1

E5

trem. bar

1.3.

G#5

**Gtr. 2 out*

**trem. bar*

**2nd time.*

**Grad. raise b*

To Coda ☪

2.4.

Gtr. 3

F#5 G5

E5 F#5 G5 F#5

1/2 1/2 3 3

P.M. P.M.

TAB: 2 2 0, 2 2 0, 2 4 5, 2 4 5

Gtr. 3

fabk.

C#m9(♯)

Am7

4 4 2 4 4 2

Gtr. 4

fabk.

4 4 2 4 4 2

Gtr. 5 (Acoustic)

hold hold

4 6 8 0 0 2 0 1 0

C#m9(♯) Am(9) C#m9(♯) Am7 C#m9(♯) Am(9)

f

16

Gtr. 4 out

Gtr. 5 out

hold hold hold hold

Guitar Solo:
*C#m
Gtr. 3

PM.

(15ma)

A (8va)

(8va) (8va) (8va) (8va)

A.H. A.H. A.H. A.H. A.H.

A.H. pitch: E#

B B A# G#

*Chords implied by bass (next 18 bars).

F#m B C (8va)

PM. PM.

A.H. A.H. A.H. 1/2

A.H. pitch: B# C# B#

E# F# E# G

[illegible]

B **B \sharp**

Gtr. 4

Gtr. 5

divisi

Gtr. 4 out

Gtr. 5 out

TAB

9 11 9 11 8 9 8 9 7 9 6 7 6 7 5 6 5 7

1/2 1/2

***Gtr. 6**

8va

14 (14) 12

*w/Doubling effect.

C \sharp m

Gtr. 6

14 (14) 12 16 14 (14) 12 16 14 (14) 12 16 14 (14) 12 16 14 (14) 12

A

19 21 21 21 21 21 21 (21)

1 1 1 1 1 1 1

1 1 1 1 1 1 1

Gtr. 6 F \sharp m

16 17 16 17 16 17 16 17 16 17 16 14 16 16 14 16 14

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1

Gtr. 3

9 7

(9/7)

D.S. al Coda
Gtr. 6 out

8va
rit.
trem. bar
slack
1
0 (X)
slack
1
8va.....
*steady gliss.
rit.
*trem. bar
slack
14 (14) (14) (14) (14) (14) (14)

*Raise pitch w/Digitech whammy pedal (one octave); harmonizer effect also used to generate pitch one octave higher.

*Slowly depress bar while vibratoing.

Coda Gtr. 3 E5 F#5 G5 E5 F#5 G5 F#5 E5 F#5 G5 E5 F#5 G5 F#5 *Play 8 times*

P.M. P.M. P.M. P.M.

TAB 2 4 5 5 2 4 5 4 2 4 5 5 2 4 5 4 0 2 3 3 0 2 3 3 0 2 3 2

Gtr. 4

3

P.M.

TAB

(4)
4
2

2 4 5 5
2 4 5 5
0 2 3 3

2 4 5 4
2 4 5 4
0 2 3 2

Gtrs. 3 & 4 E5 F#5 G5 E5 F#5 G5 F#5

**fwbk. (8va)*

P.M.-----

3 3

TAB

2 4 5 5 2 4 5 4 (4)
2 4 5 4 2 4 5 2
0 2 3 3 0 2 3 2

*Gtr. 4 sustained across next bar.

Slowly ♩ = 44

Outro:

†Gtr. 2 C#5(9) A5(9) E(9) B5(9) C#m(9) A(9)

mp w/delay hold throughout

TAB

4 6 8 8 6 5 7 9 7 9 7 0 2 4 2 4 6 2 4 6 4 6 4 4 6 8 6 8 9 5 7 9 7 9 11

tw/tone knob rolled back.

E(9) F#m(9) C#5(9) A5(9) E(9) B(9)

TAB

7 9 11 9 11 13 13 11 13 14 16 20 18 20 18 14 16 16 14 7 9 11 9 11 9 16 18 16 18 16

C#5(9) A5(9) E(9) B5(9) G#11/B#

TAB

16 18 20 18 20 18 12 14 16 14 16 14 7 9 11 9 11 9 14 16 18 16 15 16 18 16

C#5(9) A5(9) E5(9) B5(9)

TAB

16 18 20 18 18 12 14 16 14 14 14 7 9 11 9 9 11 9 14 16 18 16 16 16 16

C#5 A5 E5 B5 G#11/B#

T
A
B

Begin fade

C#m A E B5

T
A
B

C#5 A E F#5 *Fade*

T
A
B

Verse 2:

Your language unheard of,
The vast sound of tuning out.
The rash of negativity is seen one sidedly,
Burn away the day.
The nervous, the drifting, the heaving.
Wash away us all.
Take us with the floods.

Bridge 2:

Then throughout the day,
Mankind play with grenades.
Cold hearted world.
And at night they might bait the pentagram.

THE UNDERGROUND IN AMERICA

Words and Music by
VINCENT ABBOTT, DARRELL ABBOTT,
PHILIP ANSELMO and REX BROWN

All gtrs. tune down 1 whole step:

* ⑥=G ③=F

⑤=G ②=A

④=C ①=D

*Tune ⑥ one octave lower than ⑤.

Moderate rock ♩ = 90

Intro:

N.C.(A5)

Gtrs. 1 & 2

* *pp* < *f*

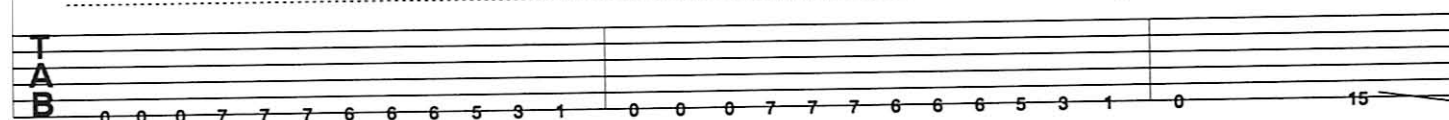
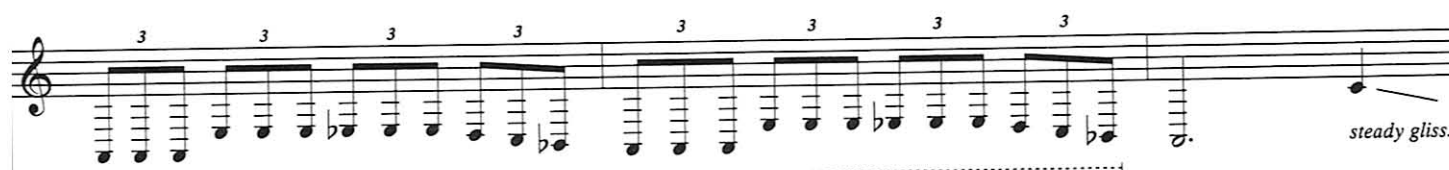
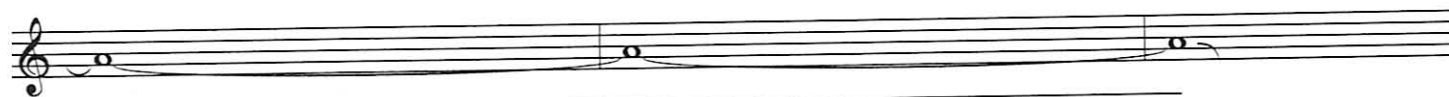
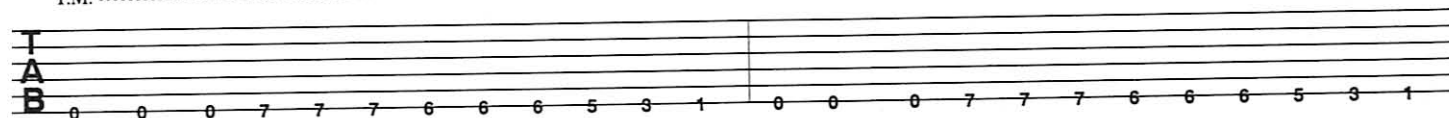
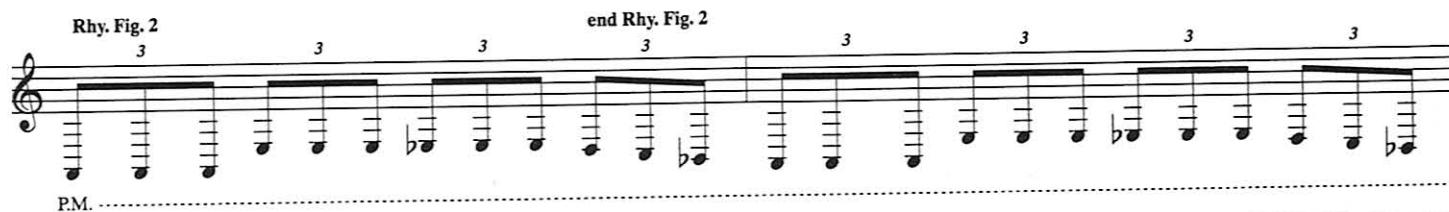
*Studio fade in.

(8va) semi-harm. A.H. 1/2 C# G G# G C# G G# G C# G C# G

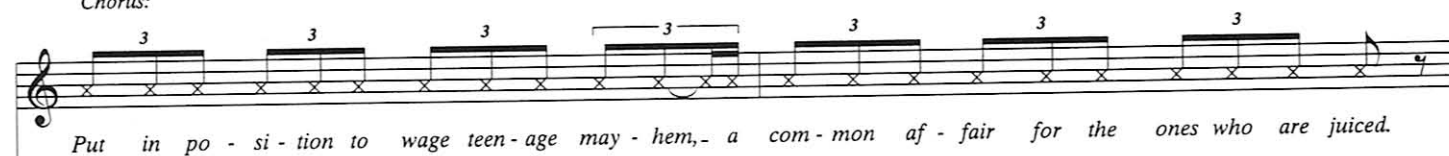
Rhy. Fig. 1

end Rhy. Fig. 1

The Underground in America - 11 - 1
PG9652

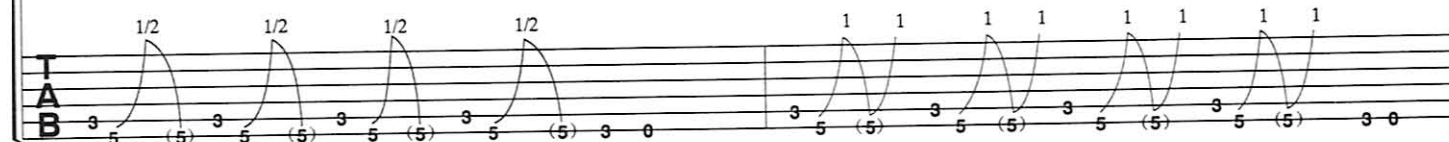


Chorus:



Rhy. Fig. 3

end Rhy. Fig. 3

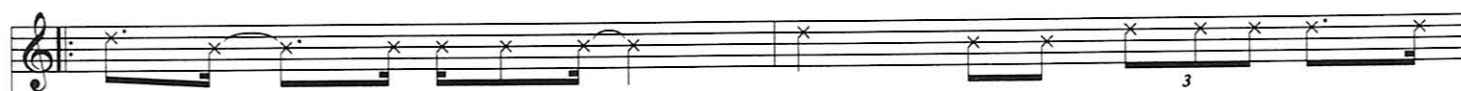


w/Rhy. Fig. 3 (Gtr. 1)



If it is weak - ness that grants us the pow - er, we thrive on what's strong - er than most of the world.

Verses 1 & 2:
Bbm



1. Glass breaks — the dim - ming lights. — Sweat, heat and pro - fane de - bate. The
2. See additional lyrics

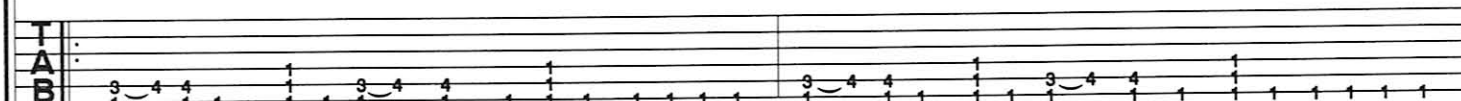
Gtrs.
1 & 2

Rhy. Fig. 4

end Rhy. Fig. 4



P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.



Dbm



smart ones stay on the out - side. (While drunk - en heads and arms e - rupt.)

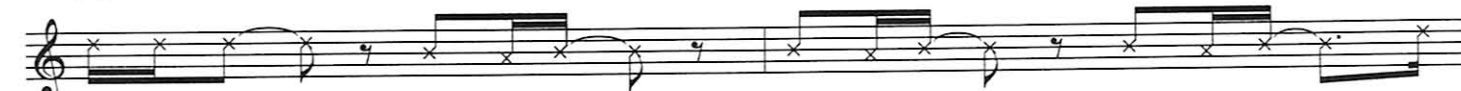


P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.



w/Rhy. Fig. 4 (Gtr. 1)

Bbm



Cen - tered man — swings a punch, — spits a tooth, — pos - tures odd. — A

D♭m Em Gm

punk rock es - ca - pade.— Five bucks a head— to be king dick in the crowd.—

Gtrs. 1 & 2 Rhy. Fig. 5 end Rhy. Fig. 5

P.M. P.M. P.M. P.M. P.M.

TAB

6 — 7 7 4 4 6 — 7 7 4 4 4 4 4 4 4 4 9 10 10 10 10 13 13 10 10 (10) 10 10

w/Rhy. Fig. 2 (Gtr. 1) w/Rhy. Fig. 4 (Gtr. 1)

N.C. B♭m

We are the ones who must sport the po - si - tion. Cheap beer, trend - y dicks, les - bi - an love is ac - cept - ed and right.

w/Rhy. Fig. 5 (Gtr. 1)

D \flat m Em Gm

Shaved heads meet hair in the mix, blend - ing the eight - ies and nine - ties with hate.

Chorus:
w/Rhy. Fig. 3 (Gtr. 1) 2 times

N.C.

Put in po - si - tion to wage teen - age may - hem, a com - mon af - fair for the ones that are juiced.

If it is weak-ness that grants us the pow-er, we thrive on what's strong-er than most of the world.

1.

Of the world.

Gtrs. 1 & 2

3

P.M.:.....4

T
A
B

0 7 6 12 (12) 5 3 0 7 6 5 5 3

2.
Slower ♩ = 80

Faster ♩ = 136

Interlude:
N.C.(A5)

Ah. _____

Gtr. 1

pick sl.

TAB

Gtr. 2

pick sl.

TAB

Riff A

P.M. 4 P.M. 4 P.M.

w/Riff A (Gtr. 2)

Gtr. 1

pick sl.
steady gliss. 4

TAB

(0) (0)

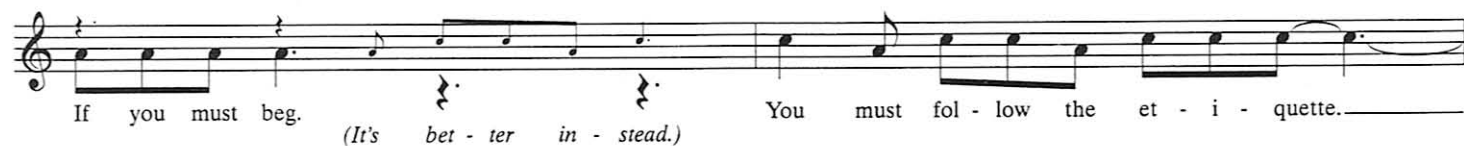
end Riff A

P.M. P.M. P.M.

TAB

0 0 0 0 6 0 5 0 3 0 3 4 5

w/Riff A (Gtrs. 1 & 2) 2 times



(C5)

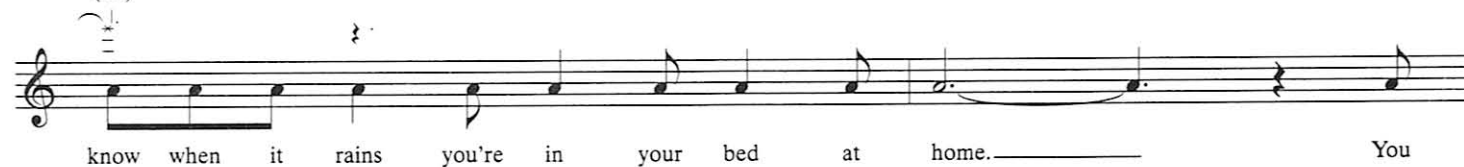
Gtrs.
1 & 2

Riff B



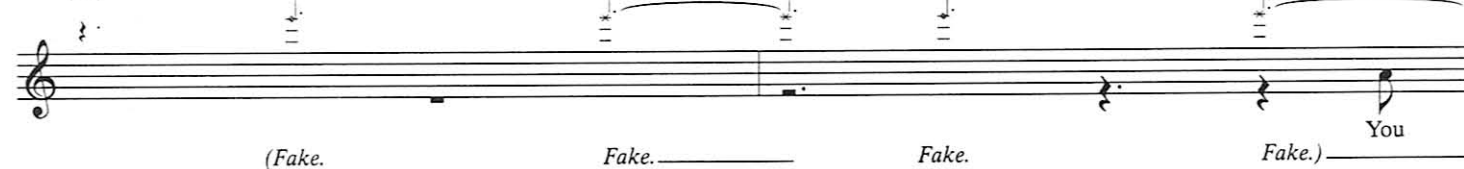
w/Riff A (Gtrs. 1 & 2) 2 times

(A5)



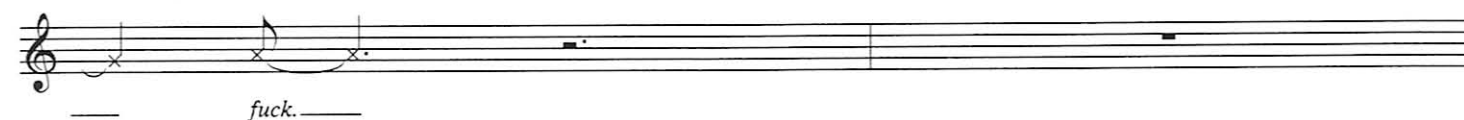
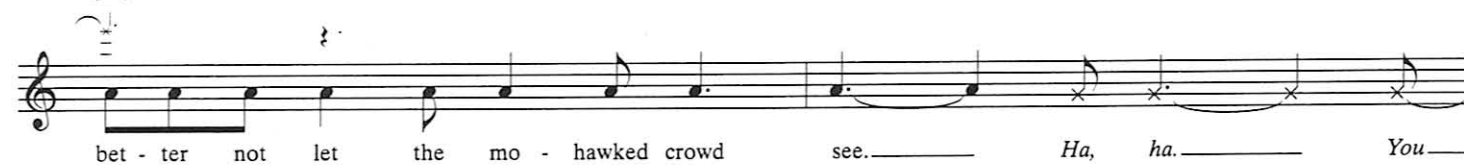
w/Riff B (Gtrs. 1 & 2)

(C5)



w/Riff A (Gtrs. 1 & 2) 2 times

(A5)



a tempo
B♭5

Give it five years, you'll re - tire your pierc - ings.

Gtrs. 1 & 2

rit.
P.M.

TAB

0 0 0 3 3 3 7 8 7 12 15 13

*Gtr. 3 (Dist.)

(8va)

f

TAB

15 1 (15)

*w/tremolo effect.

TAB

TAB

(8va)

grad. release

TAB

16 (16) 16 16 13 15 15 13 15 15 13 16 13 12

N.C.

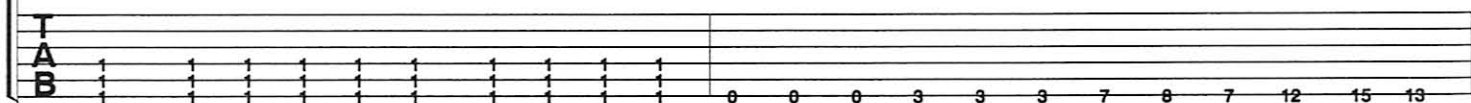


You must ad - mit that you mim - ic the weak - lings.

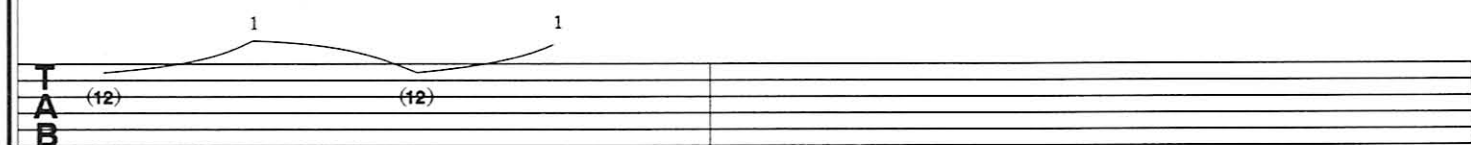


P.M.

rit.

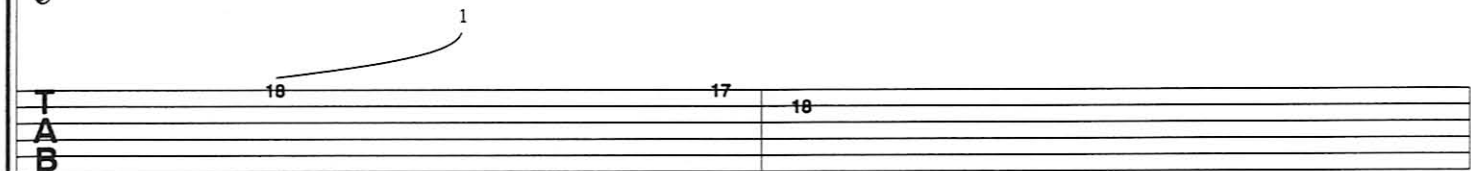


(8va)

Bb5
Gtrs. 1 & 2

(8va)

Gtr. 3



pick sl.

Gtr. 3 out

(8va)

grad. bend

1

2 1/2

16 16 16 16 15 13 15

Gtr. 4

8va

1/4

1/2

18 18 18

Guitar Solo:

N.C.

(8va)

Gtr. 4

1

18 18 (18) 16 18 18 16 (16) (16) (16) 8 14 12

8va

1 1/2

5 5

*trem. bar

1 1/2

12 15 12 15 12 15 12 12 17 (17)

20 21 (21) (20) 15 (15)

**

*Depress bar then gradually raise while hammering on/pulling off.

**Fret w/pinky while holding previous bend, then pull off.

1/2

1

TAB

w/Fill 1 (Gtr. 3)

Gtr. 4 out

1

TAB

Slower ♩ = 90

Outro:
w/Rhy. Fig. 1 (Gtrs. 1 & 2)

N.C.(A5)

Ooh.

Yeah.

Ha.

Huh.

Gtr. 5 (Dist.) (8va).....

Gtr. 5 out

mf

A.H.....

TAB

*Gtr. 6 (Dist.)

pick sl.
steady gliss.

TAB

*Two gtrs. arr. for one.

Fill 1
Gtr. 3
(8va).....

Gtr. 3 out

1

TAB

w/Rhy. Fig. 2 (Gtrs. 1 & 2) 4 times

Wah. (Wah.)

pick sl.
steady gliss.

T
A
B

Gtr. 6 out

T
A
B

*Freely

†Play 7 times

The trend is dead.

Gtrs. 1 & 2

**

T
A
B

0

*w/ad lib. sound effects.

**Strike chord 1st time only.

†Play repeats simile; segue into "Reprise Sandblasted Skin."

Verse 2:

Show's on, dates cancelled,
 Kicked out for reasons that seem so unfair.
 Skin crusts against the cops.
 A foregone conclusion that's tired and beat.
 Ring worm, crabs and lice,
 V.D., ecstasy, speed and horse.
 A heaven of unmatched importance,
 An honor of sex to be stuck by the punk.
 We are the ones who must sport the position.
 Rich homes, money and food,
 Abandoned for the bums on the street.
 A lifestyle that's unexplainable.
 Don't try and save what is all meant to be.
 (To Chorus:)

(REPRISE) SANDBLASTED SKIN

Words and Music by
VINCENT ABBOTT, DARRELL ABBOTT,
PHILIP ANSELMO and REX BROWN

All gtrs. tune down 1 whole step:

* ⑥=G ③=F

⑤=G ②=A

④=C ①=D

*Tune ⑥ one octave lower than ⑤.

Freely

Intro:

Fast rock ♩ = 180

Double-time feel

N.C.(A5)

*Dead.

Gtr. 1 (Dist.)

**Gtrs. 1 & 2 Riff A

f

1/2 1/2 1/2 1/2

15 9 5 (5) 9 5 (5) 9 5 (5) 9 5 (5) 9 0

*Vocal first time only. **Gtr. 2 tacet 1st time.

end double-time feel

Play 4 times

1 1 1 1 1 1

3 5 (5) 3 5 (5) 3 5 (5) (5) 3 5 (5) 3 0

Verse 1:

Half-time feel

E♭5 C5 E♭5 C5 E♭5 C5 E♭5 C5

end half-time feel

1. Scrape it, grind it, peel it, hide it.

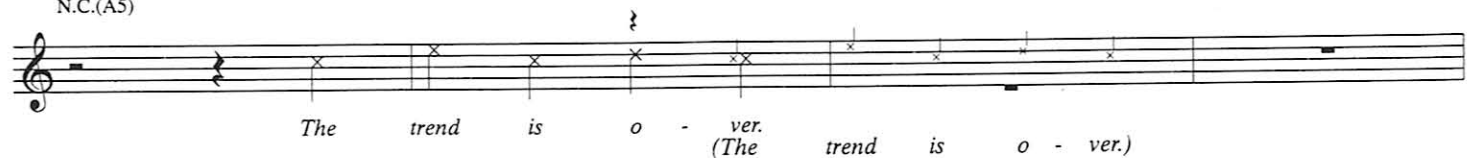
Rhy. Fig. 1

end Rhy. Fig. 1

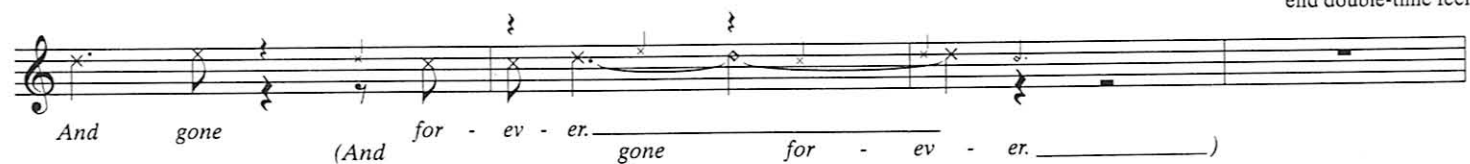
TAB

(Reprise) Sandblasted Skin - 5 - 1
PG9652

Double-time feel
w/Riff A (Gtrs. 1 & 2) 2 times
N.C.(A5)



end double-time feel

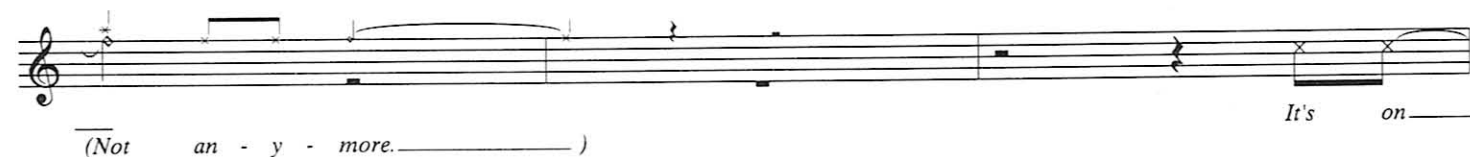
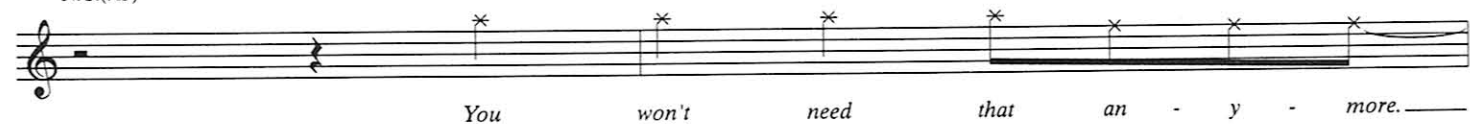


Half-time feel
w/Rhy. Fig. 1 (Gtrs. 1 & 2)

end half-time feel



Double-time feel
w/Riff A (Gtrs. 1 & 2) 2 times
N.C.(A5)



end double-time feel



Gtrs. 1 & 2

(15ma).....

harm. v.....

harm. v.....

2-125 2-125 2-125 2-125 0

2-125 2-125 2-125 2-125 0

T
A
B

Half-time feel
Riff B

end Riff B

0 0 0 5 3 0 0 0 5 3 0 0 0 5 3 5 1/2 (5) (5) (5) (5)

w/Riff B (Gtrs. 1 & 2) 4 times

Waste of time. (Waste of time.) Pan - to - mime.

(Pan - to - mime.) Cir - cus doll (Cir - cus doll) at the

lo - cal mall. (at the lo - cal mall.) Ex - ter - mi - nate. —

It's all fake. — Ex -

end half-time feel

ter - mi - nate. — It's all fake.

Chorus:
N.C.(A5)

Sand - blast. — your -

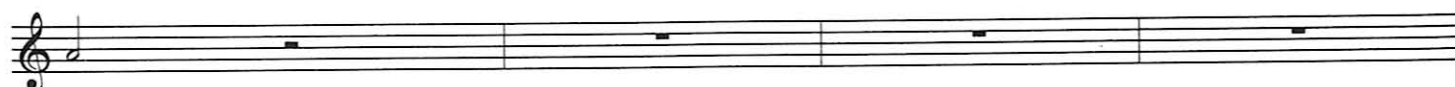
Gtr. 1
Riff C

end Riff C

1/2 1/2 1/2 1/2
3 5 (5) 3 5 (5) 3 5 (5) 3 5 (5) 3 6 7 1

Half-time feel
w/Riff B (Gtrs. 1 & 2)

end half-time feel



self.

w/Riff C (Gtrs. 1 & 2)

Half-time feel
w/Riff B (Gtrs. 1 & 2)

end half-time feel



Sand - blast _____ your - self.

w/Riff C (Gtrs. 1 & 2) 2 times
N.C.

Gtr. 2 out

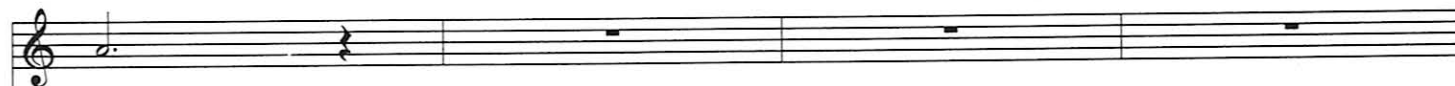


Sand - blast _____ (Sand - blast. _____) your -

Outro:

Half-time feel

A5 C5 A5 C5 A5 Eb5 D5



self.

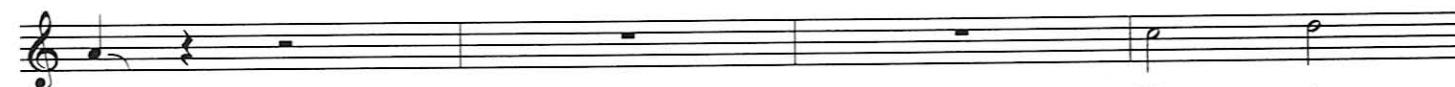
Gtr. 1 Rhy. Fig. 2

end Rhy. Fig. 2



w/Rhy. Fig. 2 (Gtrs. 1 & 2) 2 times

A5 C5 A5 C5 A5 C5 Eb5 D5



Huh.

Uh, uh,

A5 C5 A5 C5 A5 C5 Eb5 D5

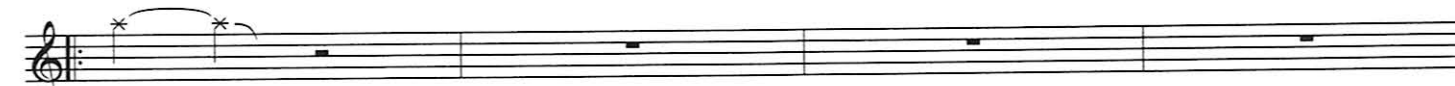


ah. _____

w/Rhy. Fig. 2 (Gtrs. 1 & 2)

(A5) (C5) (A5) (C5) (A5) (C5) (Eb5) (D5)

Play 3 times



* Yeow. _____

*Screamed 2nd time only.

A5 C5 B5 A5 C5 B5 A5

C5 B5 A5 Eb5 D5

*end half-time feel

*2nd time.

*w/Riff A (Gtrs. 1 & 2) 2 times
N.C.(A5)

*Gtr. 2 tacet 1st two bars.

Ah. (Keep your fuck - ing con -

†Begin fade
w/Riff A (Gtrs. 1 & 2)
N.C.

Play 8 times

*trol.)
*Vocal First time only.
†Begin fade at 3rd repetition.

Fade in
w/Riff A (Gtrs. 1 & 2)
N.C.(A5)

*3:25 - 4:58

*Fade out for approx. 93 seconds.

Play 7 times

Gtrs. 1 & 2